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ABSTRACT

The objective of the handbook is to acquaint the inexperienced instructor with the essential factors in the teaching situation: (1) various teaching methods, (2) effective teaching (with self-evaluation instruments), (3) how to plan and present the lesson, (4) preparing and utilizing audiovisual aids, (5) a list of sources for instructional materials, and (6) testing procedures. The suggestions contained in the handbook are also useful to the experienced instructor against which his past practices can be evaluated and hopefully improved. The last section (31 pages) presents tips on teaching adults. (Author/VA)

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TEACHER TACTICS

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INTRODUCTION

LEARNING IS A COOPERATIVE EFFORT

All professional educators at one time or another probably have said to themselves, "If I only had one resource where I can refer to when I want to improve my instructional techniques." This manual was compiled with this question in mind.

The ability to impart knowledge and skills with which an individual is proficient is a skill itself.

Practical experience and knowledge of your specific subject area are qualities required by means of selection and certification.

The technical knowledge of how to impart this "know how" to others is the area in which this handbook is designed to be of assistance.

For the inexperienced instructor, the handbook should help to acquaint him with the essential factors in the teaching situation -- i.e., characteristics of the student; objectives of the course of instruction; how to plan and present the lesson; methods and how to use them; various aids to instruction, suggestions, illustrations, and resources for materials.

For the experienced instructor, the handbook will serve as a "memory jogger" and a yardstick against which he may evaluate his past performance with improvement as the ultimate objective.

My experience and knowledge of training methods are the result of the fine background I received as a student at the University of Tennessee under Joe Reid and Caroil Cokely and Ed Peirson, of Memphis State University as well as teaching experience in Tennessee and experience in adult training in the Ohio State Department of Distributive Education.

I would like to thank Cathy Ashmore for her assistance in putting this manual in publication form.

Make your methods and programs more beneficial by using some of the suggestions in this manual.

Robert Canei
Springfield & Clark County J.V.S.

TABLE OF CONTENTS

Page

Chapter 1 -- Instructional Methods 1

Chapter 2 -- Professional Teaching 19

Chapter 3 -- Preparing a Lesson 47

Chapter 4 -- Preparing Visuals for Teaching 57

Chapter 5 -- Resources 85

Chapter 6 -- Tests 101

Chapter 7 -- Tips on Teaching Adults 111

CHAPTER 1

Instructional Methods

WHAT IS TEACHING?

INSTRUCTORS ARE SALESMEN!

TEACHING IS HELPING INDIVIDUALS TO LEARN--IT IS ESSENTIALLY SALESMANSHIP. THE STOCK OF TRADE IS IDEAS, ATTITUDES, KNOWLEDGES, APPRECIATIONS AND SKILLS.

BELIEFS ABOUT INSTRUCTION

Beliefs about instruction are of central importance in determining the outcome of any instructional experience. The beliefs held by a teacher and learner(s) about instruction are influential regardless of the method of instruction. These beliefs shape the learning experience by influencing both the teacher's and the learner's behavior. They are influential during the determination of the subject matter to be taught and the selection of an instructional technique, and they influence the student's perception during the learning experience. Our increased awareness of the teacher's beliefs about instruction is useful in instructional planning. An awareness of learner beliefs is also helpful but may be more difficult to acquire.

The following is a list of beliefs one might have about instruction. The list has been compiled to present a broad array of divergent beliefs to the reader. It may be used as directed to assist the reader in becoming more aware of his beliefs about instruction.

MY BELIEFS ABOUT INSTRUCTION

Circle the "X" accompanying each statement to register your agreement or disagreement with the statement.

AGREE	DISAGREE		
X	X	1.	Teachers should be the fountain head of knowledge.
X	X	2.	Subject matter should be general, aimed to long term.
X	X	3.	Students should not be trusted to pursue their learning independently.
X	X	4.	For most subject matter taught in schools today the facts are known.
X	X	5.	Step-by-step, brick-upon-brick is the way to build a foundation of knowledge.
X	X	6.	When something has been presented or "covered," it can be assumed that it has been learned.
X	X	7.	The learning discipline of passive absorption develops constructive and creative citizens.
X	X	8.	The extrinsic goal of receiving a good evaluation or grade is necessary for student motivation.
X	X	9.	The teacher should be the judge of student performance.
X	X	10.	Students are able to learn little of substance from one another.

AGREE	DISAGREE		
X	X	11.	Relevancy is a learner responsibility to be carried when a real world application of learning shows itself.
X	X	12.	Inquiry and experimentation are necessary for learning.
X	X	13.	Individual competition insures positive traits in students.
X	X	14.	Individual students need freedom.
X	X	15.	The teacher should control classroom action and have the most to say.
X	X	16.	The disclosure of an interdependence is a primary instructional goal.
X	X	17.	The classification and grouping of children help to facilitate learning.
X	X	18.	Experimentation, play, and invention must characterize the learning experience.
X	X	19.	Punishment for deviation is a needed ingredient in the teacher-student relationship.
X	X	20.	Spontaniety and candor are necessary ingredients in the teacher-learner relationship.
X	X	21.	Giving advice is part of the teacher's job.
X	X	22.	The teacher should play with the learner.
X	X	23.	Instruction plans to maneuver the learners into helpful situations are necessary.
X	X	24.	The provision of descriptive feedback is necessary for student development.
X	X	25.	The teacher is responsible for molding or steering the student.
X	X	26.	Students are motivated by a natural human potentiality for learning.
X	X	27.	The teacher must be a model of those things the learners are to become.
X	X	28.	Self-criticism and self-evaluation are primary to learners.
X	X	29.	The most socially useful learning that can occur is learning of the process of learning.
X	X	30.	Doing is an intregal part of learning.

AGREE	DISAGREE	
X	X	31. Self-initiated learning is the most pervasive and lasting.
X	X	32. Significant learning occurs when subject matter relevance is perceived by the student.
X	X	33. Rigidity of teacher and student roles interfers with learning.
X	X	34. Students do better when their teacher knows and recognizes them as individuals.
X	X	35. The conventional student role is incongruent with many other social roles during the school years.
X	X	36. Emotional learning deserves a significant proportion of educational attention.

Interpret your results by totaling your responses as indicated:

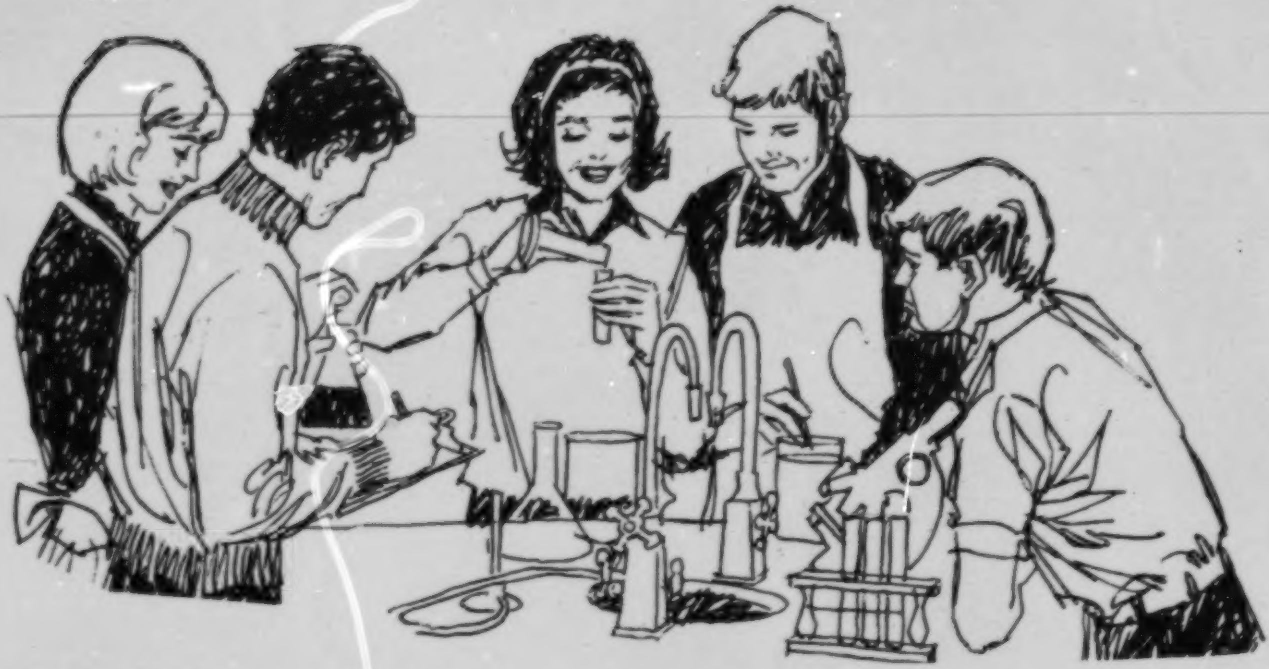
Total your "Agree" responses for the items numbered -- 1-10, 12, 14, 16, 18, 20, 22, 24, and 26 here: ______

Total your "Agree" responses for the items numbered -- 11, 13, 15, 17, 19, 21, 23, 25, 27-36 here: _____

The items listed were constructed and sequenced to make items in the first set (1-10, 12, 14, 16, 18, 20, 22, 24, and 26) representative of the traditional beliefs which surround much current educational practice. The items of the second set (11, 13, 15, 17, 19, 21, 24, 25, 27-36) were selected to represent a growing reform theme in education. To put it another way, agreement responses to the first set of items are evidence of a value for closed learning experiences. "Agreement" responses to items in the second set are characteristic of a value for open learning experiences.

This distinction between sets of items is not meant to draw any sharp boundaries in belief but rather to show trends or tendencies in believing. The person who shows agreement to more items in the first set than in the second tends to value closed over open learning experiences. Conversely the person showing more agreement with the second set of items tends to value open learning experiences over closed ones.

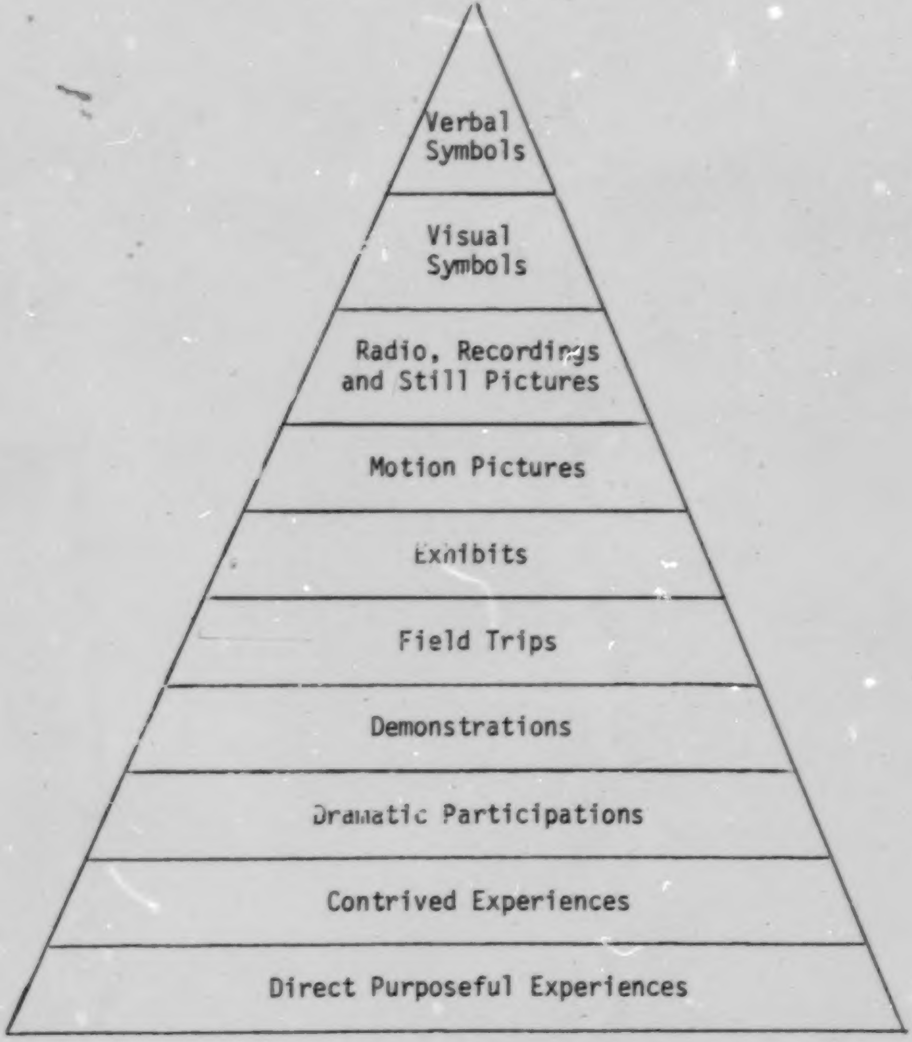
HOW DO PEOPLE LEARN?



1. Learning is more rapid and efficient when the learner is a participant rather than a spectator.
2. A visible and tangible product, as a result of the learning, stimulates interest and, hence, accelerates learning.
3. Problem solving methods and materials are more conducive to interest and learning.
4. We remember what we see longer than what we only hear.
5. "Learning" needs to be used in order to be retained -- it should be applied immediately.
6. Learning based upon the student's past experience will be easier and more permanent.
7. A number of people working together with common interests learn faster than the same persons working alone.
8. Students want specific, practical, and life-like situations which will satisfy their needs and interests.
9. Students want to see immediate benefits from the course.

You as a teacher are in a position to choose the method of teaching your class. You should be aware of the theory developed by Edgar Dale of how people learn and the requirements of teaching skill for each method. Dale's cone of experience shows a variety of teaching methods from the very structured verbal symbols such as textbooks which require less teaching skill but extremely professional materials down to teaching from experiences which require no materials at all but extremely skilled teachers. When deciding on the method you will use to teach, remember that most people remember:

10% of what they hear
50% of what they see
90% of what they do


Verbal Symbols
Visual Symbols
Radio, Recordings and Still Pictures
Motion Pictures
Exhibits
Field Trips
Demonstrations
Dramatic Participations
Contrived Experiences
Direct Purposeful Experiences

DALE'S CONE OF EXPERIENCE

It has been found that the greatest amount of learning usually takes place at the wider end of the cone.

WHAT ARE YOUR SKILLS AS A TEACHER?

Ability to Give Information

Making an orderly presentation
Speaking enthusiastically
Speaking forcefully
Telling anecdotes, jokes, etc.
Summarizing
Manipulating materials
Using the chalkboard
Sketching
Dramatizing
Giving clear directions

Ability to Get Information

Listening intelligently
Wording questions skillfully
Drawing out individuals
Enlisting group participation
Guiding rather than directing
Developing good discussion
Keeping discussion on the point
Evaluating contributions
Making use of contributions
Handling differences of opinion

Ability to Induce Application

Relating subject to experience of individuals
Citing cases and examples
Calling for examples of application
Calling for demonstration
Making work assignments
Calling for experience with assignments
Checking on application on the job
Commenting on application observed
Adapting material to individual needs
Providing practical pass-out material

Ability to Get Along With Others

Putting people at ease
Showing genuine interest in people
Encouraging talent and ability
Recognizing effort and achievement
Correcting tactfully
Upholding standards and regulations
Playing fair
Showing consideration and patience
Cooperating with others
Showing emotional stability

WHAT METHODS ARE THE MOST EFFECTIVE?

Different people learn by different methods -- different subjects require different teaching methods. Most instructors use a combination of methods. The trick is to use the best method for the particular situations, subject matter and group. The two factors which will influence the selection of teaching methods are:

1. The needs and the nature of the learner.
2. The nature of the subject material.

VARY YOUR METHODS

COMMITTEE

A committee is a small group of persons appointed or elected to perform a task that cannot be done efficiently by an entire group or organization, or done effectively by one person.

This technique can be used for the following purposes:

1. To plan a single educational activity, a series, or an entire year's program.
2. To evaluate educational activities.
3. To act as an advisory body.
4. To study a problem or issue and report the findings.
5. To promote or publicize a program or activity.
6. To make local arrangements for a meeting, workshop, institute, etc.
7. To reach a conclusion regarding a course of action.
8. To take action, provided that the committee's instructions and authority include action.

DEMONSTRATION

A demonstration is a carefully prepared presentation that shows how to perform an act or use a procedure. It is accompanied by appropriate oral and visual explanation, illustrations, and questions.

This technique can be used to:

1. Teach people how to perform an act or use a new procedure or product.
2. Promote confidence that a procedure is feasible for the learner to undertake.
3. Promote interest in learning and use of a procedure.

A good demonstration will include:

1. An explanation.
2. Interwoven questions.
3. Instruction sheets.
4. Visual aids.
5. Safety instruction.
6. A discussion or question and answer period.

FIELD TRIP

A field trip is a carefully planned educational tour in which a group visits an object or place of interest for first hand observation and study.

When you wish to accomplish one or more of the following, the field trip is appropriate:

1. To provide first hand observation and study of something that cannot be brought to the learning group.
2. To stimulate interest and concern about conditions or problems that need study.
3. To illustrate the results of practice or a course of action in its natural environment.
4. To relate theoretical study to practical application.

Students should be expected to accomplish something in relation to the field trip. This could be a check sheet relating to their observations or a written report.

GROUP DISCUSSION

Group discussion is purposeful conversation and deliberation about a topic of mutual interest among 6 to 20 participants under the guidance of a trained participant called a leader or a moderator.

This educational technique can be used for one or more of the following purposes:

1. Clarifying or exploring issues raised or information presented previously by means of another technique.
2. Enabling the audience to contribute ideas and opinions.
3. Conducting a more thorough discussion than a question and answer period permits.
4. Permitting resource persons to speak to needs and interests as they emerge from discussion.
5. Identifying needs and interests to be met by further programming.

INTERVIEW

The interview is a 5 to 30 minute presentation conducted before an audience in which one or two resource persons respond to systematic questioning by an interviewer about a previously determined topic.

This technique can be used in learning situations to do the following:

1. To present information in a relaxed and informal manner.
2. To explore or analyze a problem.
3. To clarify issues.
4. To stimulate interest in a topic.
5. To encourage audience participation in a technique that is to follow the interview (for example -- a group discussion).
6. To provide, by way of the interviewer, a bridge between the resource person(s) and the audience.
7. To obtain the impressions of an authority about an experience which he and the audience have in common.

PANEL

The panel is a group of three to six persons having a purposeful conversation on an assigned topic.

The panel may be the technique to use when topics and goals point toward accomplishing one or more of the following:

1. Identifying and clarifying problems or issues.
2. Bringing several points of view before the audience.
3. Glorifying the advantages and disadvantages of a course of action.
4. Stimulating interest in a topic.
5. Promoting understanding of the component parts of a topic.
6. Making use of a wide range of informed opinion.

ROLE-PLAYING

Role-playing is a spontaneous portrayal (acting out) of a situation, condition, or circumstance by selected members of a learning group.

Role-playing may be used:

1. To illustrate dramatically various aspects of an interpersonal problem in order that they can be discussed.
2. To promote the understanding of the viewpoints and feelings of other persons.
3. To discover how people might react under certain conditions.
4. To provide skills and training in such areas as problem solving and diagnosis.
5. To encourage the audience member to gain insight into his own attitudes and behavior.

SEMINAR

The seminar is a group of 5 to 30 persons engaged in specialized study and led by a recognized authority in the subject being studied.

The seminar may be used to:

1. Undertake careful study under the guidance of a well qualified authority.
2. Reach a conclusion based on thorough investigation.
3. Present information systematically.
4. Discuss or lay out necessary research for the solution of a problem.
5. Identify and explore problems.

SPEECH (LECTURE)

A speech is a carefully prepared oral presentation of a subject by a qualified person. It is frequently referred to as a lecture.

The speech may be the technique to use when your topics and goals point toward doing one or more of the following:

1. Presenting information in an organized way.
2. Identifying or clarifying problems or issues.
3. Presenting analysis of a controversial issue.
4. Stimulating or inspiring the audience.
5. Encouraging further study or inquiry.
6. Introducing a new subject.

Use these seven points to make a good speech:

1. Have something to say
2. Prepare material especially for the group.
3. Be prepared with your equipment and surroundings.
4. Start off with a strong attention getter.
5. Develop your topic skillfully.
6. Maintain a high level of interest.
7. Close with a positive summary.

AUDIENCE REACTION TEAM

This sub-technique uses three to five audience representatives who interrupt a speaker, or other resource person at appropriate times to seek immediate clarification of points that seem obscure, or to assist the speaker in treating the needs of the audience.

The audience reaction team is based on the idea that:

1. Speakers or resource persons sometimes are not understood and go on talking over the heads of the listeners or explaining something that the audience already understands.
2. Three to five audience representatives will ask for clarification at much the same points as the audience would if it were practical to allow the audience to interrupt at will.

This method of instruction is used:

1. When the subject matter is likely to be difficult to understand.
2. When the resource persons welcome interruption in the interest of adequate learning.
3. When the audience is so large that interruptions from all audience members might be impractical or annoying.
4. With these techniques only: speech, panel, demonstration, or the interview.

BUZZ SESSION

A buzz session -- an audience divided into several small groups, meeting simultaneously, to discuss a topic or perform a task assigned them. Usually at the conclusion, a speaker from each group presents a summary.

This technique can be used for one or more of the following purposes:

1. To permit discussion, even though the group is a large one.
2. To identify needs and interests which a learning group wishes to have treated.
3. To obtain the contributions of persons who, for one reason or another, will not speak up in the presence of a large group.
4. To enable a large audience to help evaluate a learning experience, that is, suggestions for improving the meeting can be developed in buzz groups.

IDEA INVENTORY

The idea inventory, sometimes called "brainstorming" or "freewheeling," is the spontaneous outpouring of ideas pertinent to an area of interest or need about which a group desires to reach a decision. For a limited time (5-15 minutes) ideas are presented freely and are recorded as they are offered without being modified in any way. It is not necessary that ideas be related to each other. During the period of taking inventory, quantity of ideas takes precedence over quality; quality is considered at a later time.

This technique is used:

1. When a group desires to identify several alternative ideas before reaching a basis for making a decision.
2. When many aspects of a problem need to be considered before it can be defined.
3. When maximum participation is sought from the entire group. Frequently, persons who are hesitant in offering suggestions will relinquish their restraint when they can present their ideas without feeling compelled to develop or defend them.

LISTENING AND OBSERVING GROUPS

This technique involves the division of an audience into two or more groups, each of which is assigned specific listening or observing tasks to be performed during a speech, panel, etc.

Listening and observing groups are used to:

1. Encourage active participation, by means of a specific assignment.
2. Help develop ideas and solutions to problems.
3. Set the stage for verbal participation by audience members.

SIMULATIONS AND GAMES

Many teachers are finding simulations a highly effective teaching strategy in simplifying life situations and presenting experiences which lead to discussion. They may include a competitive game where there are actual winners, or merely a life-like situation which leads to discussion.

This method of instruction:

1. Encourages participation.
2. Decision-making skills on part of students.
3. Resource findings to back decisions on part of students.
4. Attitudes are developed by students.
5. Develops persuasion and communication on the part of students.
6. Students are introduced to leadership roles.

CASE STUDIES

Case studies are descriptions of an actual experience which are used in teaching to illustrate a point.

They are used most effectively:

1. When group participants do not have real experiences they can use to illustrate a point.
2. To get an entire group thinking about a specific problem.
3. To encourage discussion.

Use of case studies in the classroom should employ the following steps:

1. Start with an incident.
2. From the case study, pick out and organize factual information.
3. Formulate each issue for discussion.
4. Have the participants make decisions.
5. Discuss what you have learned from the case as a whole.

PROGRAMMED LEARNING

A programmed learning unit is broken down and presented in a step-by-step fashion. You learn each fact by seeing it restated and repeated.

You gradually master the total subject.

You actively participate in the learning process.

You immediately check your response. This assures you that you actually are learning as you proceed through the material.

Programmed learning is not a test -- but a self-learning device.

If you have trouble try not to look ahead. Don't guess wildly. Think a moment, if necessary, reread previous questions that might give you a clue.

A programmed learning course is not designed to test you, but it is designed to teach you.

It may remind you of a test because of blanks, but it is a proven teaching method that can rapidly and thoroughly provide you with information you can use in your work.

You are going to be your own instructor, for you will be learning on your own.

DO YOUR METHODS LEAVE 'em COLD ?

A. Teaching Methods and Materials in which the teacher may be or often is the main participant.

1. Chalkboard techniques
2. Use of commercial materials
3. Use of community resources
4. Demonstration by the teacher
5. Lecture
6. Visual aids: charts, graphs, moving pictures, filmstrips, etc.
7. Pupil-teacher planning
8. Textbooks
9. Evaluation

B. Group Discussion Methods

1. Informal discussion
2. Committee work
3. Debates
4. Conference leading
5. Panel
6. Oral reports
7. Role-playing
8. Symposium
9. Dialogue
10. Parliamentary rules

C. Group Learning Methods (other than purely discussion)

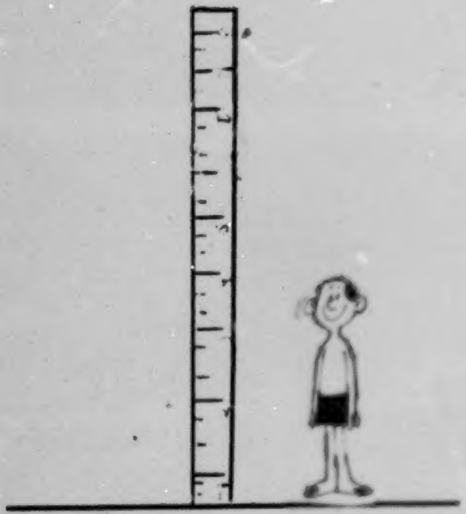
1. Class problems
2. Club work
3. Contests
4. Demonstrations
5. Displays and exhibits
6. Experiments
7. Field trips
8. Style shows
9. Surveys
10. Skits
11. Evaluation
12. Outside speakers
13. Questionnaires

D. Individual Learning Methods

1. L.A.P.'s -- Learning Activity Packages
2. Individual counsel
3. Supervised study
4. Interviews to get information
5. Manuals and notebooks
6. Ratings of many types
7. Observation
8. Reference reading
9. Research
10. Workbooks
11. Work experience
12. Practice and drill
13. Evaluation

CHAPTER 2

Professional Teaching



HOW DO I MEASURE UP ?

DESIRABLE PERSONAL TRAITS

DO I HAVE . . . . Neat Appearance
Good Voice and Speech
Tact
"Sparkle" and enthusiasm
Tolerance
Poise
A Real Interest in Helping People

DO I HAVE . . . . Cheerfulness
Interest in People

PROFESSIONALLY SPEAKING

DO I HAVE . . . . Knowledge of the Subject
Understanding of Teaching Methods
Knowledge of Teaching Aids and How to Use Them
Critical Attitudes Toward Myself
Skill in Teaching
Showmanship

DO I HAVE . . . . How People Learn
The Learner's Point of View

LET'S GET PERSONAL

To Teach Effectively

The quality which all great teachers have in common seems to be their personal interest in the student.

Yet, you know that many of your former teachers missed the opportunity to become effective teachers. They adopted an attitude of strict impersonality, and incidentally passed up the opportunity to win greater goodwill for the school.

The lack of interst in other people is sometimes appalling. To be a person of wide interests, you must develop the desire of being interested in people, wherever you meet them.

If you are to be an effective teacher, deliberately start to get interested in other people. Take an active interest in your students. Find out about their occupations, home and educational background, interests, and needs. Offer each student a genuine friendship based on interest in his ambitions and sympathy with his problems.

You can do this without intruding into their personal affairs that are not your concern. In being personal, it may be wise to caution against possible pitfalls. In attempting to be personal with your students, don't ask questions:

1. That pry into their personal affairs unless you are certain that they can be answered.

2. That seem like a cross-examination of the person addressed.

3. That antagonize people -- make it friendly conversation.

4. Which make you seem a "show-off;" let the other fellow show off.

The personal attention you give your students will pay rich dividends in their appreciation of you and their good feeling toward the school. Words of encouragement, interest in their coming and goings, sympathetic understanding of their work problems, and expressions of deserved praise act as tonics to students of any age.

CAN YOU CRITICIZE WITHOUT MAKING ENEMIES ?

As a teacher, it will sometimes be necessary to inform your students that they are in error and need to be corrected. While it is always difficult to do this, you need not lose their respect and goodwill if you follow some good rules for helping them.

Do you remember how Will Rogers used to take the hide right off people and they liked it? How did he get away with it? His technique was simple. He always criticized in friendly good humor and with a smile.

Here are some tested approaches that will help you when you must criticize:

1. Never criticize in the presence of others. Make it a private affair.
2. Remember -- do it with a smile. This keeps anger out of the picture.
3. Before you criticize find something to praise. This takes the "edge" off your criticism.
4. Appeal to the person's self-interest. This places proper value on why the correction is being made.
5. Make inquiry for reasons why the person made the mistake you wish to correct. This will help you discover his viewpoint.
6. Criticism must be constructive.
7. Be moderate in your criticism and wind up with a pat on the back. This will pave the way for a desire to improve.

23 WAYS TO LOSE STUDENTS

With tongue in cheek, and knowing full well that it could never, NEVER apply to your school, we submit herewith 23 tried and tested ways to lose students.

1. Play hard-to-get when students try to find you. This makes them think you're important.
2. Act bored -- it looks dignified and professional.
3. If that reference material that they want isn't handy just tell them that it's loaned out.
4. Don't suggest -- tell them. Let them take it or leave it.
5. If they don't learn -- freeze 'em. They're so dumb, they'll probably never come back anyway.
6. Tell your students your personal problems. They'll eat this up.
7. Don't worry about your appearance. You weren't hired as a model, anyway.
8. Tell 'em to learn it because "it's good for you" or "you might need it someday."
9. Don't bother to learn the practical application of what you're teaching. What are you -- a common laborer?
10. Knock the school board that employs you. They're only capitalists after all.
11. If the student is (1) thin, (2) fat, (3) very tall, (4) short -- don't fail to mention it.
12. Don't take nothing from nobody. This is a free country, isn't it?
13. Don't ever smile. What's there to smile about -- you with your aching corns and headache; besides, you're underpaid.
14. If they don't look rich, patronize them. They'll respect you for it.
15. If they do look rich -- give 'em the British accent. That gets 'em everytime.
16. Don't read the school's promotional advertisements or bulletins. It's only for the yokels.
17. Never clean up the material on your desk -- the mess makes the place look busy.
18. Spell his name wrong. Everyone probably does.
19. Never bother to learn his name. Refer to him as "You, there." This keeps him in his place.
20. If the student happens to have a complaint, tell him you only teach here, you don't make the rules.
21. Never mix with your students. They may have some problems that you can't handle. Avoid finding this out.
22. When talking with members of the community, run down the other instructors. This makes you appear terrific.
23. If your ideas are not readily accepted, argue. This adds spice to the class.

MIND YOUR MANNERISMS

Your Personality Is Showing.

Have you recently listened to a speaker, a teacher, or a preacher, who because of his personal mannerisms, such as toying with his tie, fiddling with his key chain or twirling his watch, annoyed and distracted you from what he was saying?

You see, such mannerisms are personality handicaps. Personality handicaps are also success handicaps. In the final analysis, success depends upon impressing others. Peculiar mannerisms are too costly for any teacher to afford.

Here are just a few of the more common mannerisms against which you will have to guard:

GESTURES -- There are people who would be tongue-tied if they didn't use their hands when they talk. Often their hand waving is distracting attention from what they are saying. Then, you've met the person who always puts his hand on your forearm when he talks. Remember, it is not body contact that puts across your message. Such gestures are always bad. Speech authorities are agreed that there is no set of rules on gesturing. They suggest, however, that any movement that does not add emphasis or descriptiveness to what you're saying is a bad gesture for it distracts audience attention.

FIDDLING WITH THINGS -- Twirling your watch, tossing up the chalk, scratching your ear, picking your nose, fumbling with your coat buttons, are all symptoms of "figgetitis," a fatal disease for any person who has to talk before people. If you are a "fiddler of things" you can be sure that you are detracting from what you are saying.

POSTURE -- Certainly, classroom poise does not demand your being like a cigar store wooden Indian. Nor is it advisable to appear like a double-jointed peanut. Don't try to assume an artificial platform pose. You'll make a favorable impression if you will just be yourself.

WORD MANNERISMS -- Some people continuously use pet words and phrases which are often quite meaningless. They repeat such things as: "Yep," "Bless your heart," "Well, well, well," "Oh, yeah," "That's super," "OK," "Right," and many others. Don't let such word mannerisms give you the appearance of a sluggish thinker. Words are tools of communication; use them wisely and accurately.

There are many more irritating mannerisms than these listed here, but they will serve as examples of what to guard against. Try to avoid acquiring mannerisms that lessen the effectiveness of your teaching and personality.

HOW DO YOU SAY IT ?

A Better Speech Makes Your Teaching More Effective

When you seek to communicate ideas to others, you are selling. In your teaching you are constantly selling knowledge, skills, and techniques. Your customers -- the students -- are constantly judging you by the effectiveness of your speech.

The most commonly observed speech annoyances, listed by students, are these:

1. Not looking at the other person when talking to him.
2. Talking with chewing gum in the mouth.
3. Interrupting the other person in the middle of a statement or question.
4. Talking too fast, too slow, too gruffly, mumbling.
5. Putting on artificial airs when speaking.
6. Using outlandish gestures when speaking.
7. Using such irritating "word whiskers" as "uh," and "and, uh," "uh-huh," "now, uh," "ah," "you know."
8. Talking in a "sour-puss" voice that lacks friendliness, enthusiasm, and sincerity.

The chances are that, unless you are careful at all times, you, too, will be guilty of annoying your students. So, it pays to watch your speech performance in front of your class -- much of your success as an instructor will depend upon how your students judge the effectiveness of your speech.

A good voice is audible, clear, resonant, flexible, free, and unaffected.

Remember, your facial expressions may mean more than words. It is a friendly smile that wins. You can communicate warmth, friendliness, and feeling without uttering a word.

Remember, it takes 27 muscles in your face to frown and only 3 to smile.

HOW TO EXPLAIN

1. Use simple language. Use the language of the learner.
2. Be patient and resourceful.
3. Make liberal use of analogy, comparison, example, and illustration.
4. Use visual aids as much as possible.
5. Develop a good sequence of simple to difficult, step-by-step techniques in explaining.
6. Use student's knowledge as a base on which to build.
7. Explain and define new terms.
8. Use the technique of "show and tell."
9. Paint out relationship of parts and processes.
10. Use logic and reasoning in explaining.
11. Develop concepts, history, and uses in explaining.
12. Be sure the group understands the goal of the explanation.
13. Make use of the chalkboard in developing and explaining.
14. Keep eye contact with the class as you explain.
15. Encourage questions as well as ask them.
16. Call attention to highlights.
17. Use a short summary to strengthen your explanation.

WHY QUESTIONS?

Teachers have many reasons for questioning. The following reasons are some of the more important ones:

1. To provoke and stimulate thought.
2. To give the students the opportunity to express themselves.
3. To act as a springboard for further discussion and participation.
4. To serve as a guide to reasoning.
5. To help the teacher determine his progress.
6. To aid the teacher in checking his students' progress.
7. To assist the student in determining his own progress.
8. To arouse curiosity, thereby motivating further interest.
9. To cause a student to use previous knowledge in learning new things.
10. To attract attention and encourage participation on the part of all the students.

QUESTIONING TECHNIQUES

1. Avoid a "pattern" of calling on students in turn.
2. Usually state the question before naming a student.
3. Draw out answers rather than tell them.
4. Avoid questions to be answered by "yes" or "no."
5. Word questions so clearly that students need not ask to have them rephrased.
6. Echo the answers to important questions but avoid the practice of confirming every answer.
7. Raise questions which reach beyond the textbook materials.
8. Use a different questioning approach from the one used in the preceding meeting of the same group.
9. Avoid questions so phrased that they give away the answers.
10. Precede each question by a situation thoroughly understood as the basis for the problem involved.
11. Allow questions to point up the important aspects of the lesson.
12. Plan the general outline of questions in advance.
13. Adapt questions clearly to the ability and experience of the pupil or pupils for whom intended.
14. Give confidence-building questions to timid students.
15. Give students time to think before requiring answers.
16. Allow students time to answer without interruption.
17. Generally, commend students for good answers.
18. Make it possible for students to raise questions.
19. Make sure questions teach rather than test.

RULES OF DISCUSSION

GUIDE DISCUSSION -- DON'T DOMINATE IT

The major purpose of group discussion must be that of reaching a conclusion by group thinking -- not reaching a conclusion intended by the group leader. To attain this aim, the group leader should follow these simple rules:

1. Don't try to dominate the thinking of the group.
2. If a member of the group asks a question, refer the question back to the group.
3. Don't ask leading questions. Say, "What do you think?" or "Do you think?" -- but do not say, "Don't you think?"
4. Don't tell members of the group that they ought to do anything. Ask them what they ought to do.

LEAD DISCUSSION -- DON'T PARTICIPATE IN IT

You should not regard yourself as a member of the discussion group. You are there merely to lead the discussion.

1. Don't argue -- for then you are taking part.
2. Don't ridicule. You not only give offense, but you imply you have a decided opinion in the matter. Let the group ridicule absurd statements if they wish.
3. Don't take sides. You are the impartial observer -- take a poll where there is a difference of opinion, or invite someone to take the opposition's side in a one-sided argument.
4. Don't lecture or quiz -- lead the discussion.

TALKING IS NOT TEACHING !!!

STAY IN THEIR DEPTH

Group discussion will flounder when leader takes the group "beyond their depth." It is important to keep within the experience and background of the group. Four useful rules are:

1. Proceed from known to unknown -- or from familiar to unfamiliar.
2. Proceed from the simple (easy to understand) to the difficult.
3. Proceed at a pace that the group can follow -- no faster than they can think.
4. Teach only to full attention.

In this way you will be sure not to get into water too deep for the group.

DISCUSSION CHECKING POINTS

1. Make any demonstrations or distribute any literature.
2. Ask for a definition of the subject.
3. Why is the subject important.
4. Spot missing facts -- check the group.
5. Ask for interpretation of facts -- opinions.
6. Don't use "quiz" questions.
7. Don't dominate meeting.
8. Don't give air of "knowing answers."
9. Spot situations in group that you must face and remedy.
10. Don't lose control of group.
11. Are you leading discussion or taking a part in it?
12. Don't argue or ridicule.
13. Use chalkboard to spot highlights.

NEED AN IDEA ?

Brainstorming is simply mental exercise that produces workable solutions to your problems with fresh, creative ideas. How often have you said to yourself, "It's hard to get a good idea. Everything that I think of has been tried at least once, or it's too obvious someone else must be doing it, or it's so wild it's crazy."

If you are like most people that's the kind of thing that runs through your head whenever you set out to use your brains to solve a problem. But all of us have plenty of useful, fresh ideas floating around between our ears. The problem: Shake them out!

It's simple. All you have to do is follow the rules. With a small group, seat them around a U-shaped table so that they can see each other. If the group is large, break them into smaller groups with a chairman for each group.

The chairman starts the ball rolling by briefly restating the problem. He then says, "We want ideas. They may be good, bad or indifferent--it doesn't matter. Let's have them. A dumb idea may give someone else a smart one. A dull idea may be given a little twist and made very good indeed. Let yourself go!"

TRY BRAINSTORMING

YOU GOTTA FOLLOW THE RULES TO BRAINSTORM

The chairman should read the four important rules to the group:

1. No critical remarks are tolerated -- All you want are positive ideas.

2. Hitchhiking is legitimate -- If you can improve upon someone else's idea or combine two or more fragments of ideas that others have offered -- so much the better.

3. Freewheeling is welcomed -- The wilder the idea, the better; it's easier to tame them down than pump them up.

4. Quantity is wanted -- The percentage of useable ideas that comes out of the average brainstorming session is about six percent. Obviously, the more ideas, the more winners.

Brainstormers speak fast once the session begins. They rattle off their ideas. If someone had something to add to someone else's idea, he snaps his fingers. Some ideas are old, some new, some fantastic, and many are ridiculous. All are recorded by one or more recorders or action secretaries.

At the end of a pre-determined time limit or quota of ideas (which will vary according to the problem at hand), the second phase of brainstorming takes place -- critical judgment.

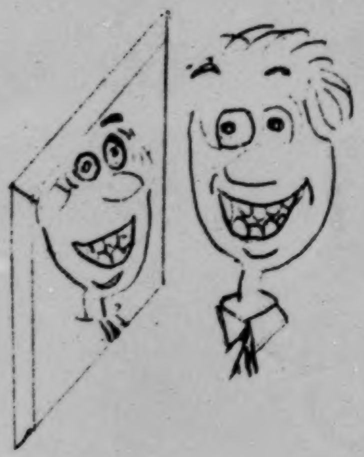
Discussion is stopped and the group or groups are asked to examine all of their ideas, now applying their best critical judgment. They are asked to examine their "wild" ideas for a clue to something sound.

When the session is over, be sure to explain that warmed-up imaginations may continue to perk on the subject for the next day or so.

You'll find that brainstorming is not only an effective way to solve problems, but that it's also fun! Why not try it with fellow teachers!

Another kind of brainstorming that is also useful is "brainstorming solitaire." Thinking alone, you may not produce as many ideas or as many good ones as brainstorming in a group. However, you'll do much better than you did before if you train yourself to think today and criticize yourself tomorrow.

CHECK YOURSELF



A CHECK LIST FOR TEACHERS OF VOCATIONAL EDUCATION CLASSES

Check each item in the "yes" and "no" columns to determine your score and to more objectively evaluate your teaching technique. Now decide how best each weakness which you have discovered can be corrected.

STUDENTS EXPECT THESE

YES	NO	
___	___	1. Do I start class promptly and on time?
___	___	2. Do I close promptly and on time?
___	___	3. Do I have a neat and business-like appearance?
___	___	4. Do I have initiative, purpose, and a goal?
___	___	5. Do I get acquainted with the individuals of the class?
___	___	6. Do I know their names and jobs and what they expect to get from my class?
___	___	7. Do I create an informal atmosphere by the seating arrangement and my general conduct of the class?
___	___	8. Do I have a friendly, helpful attitude toward all with whom I associate and especially toward my students?
___	___	9. Do I give students opportunity for individual conferences either before or after classes?

THE SCHOOL APPRECIATES ATTENTION TO THESE

YES	NO	
___	___	10. Do I realize that running a school is really a business and that I should cooperate heartily with the principal's office in keeping all records and reports promptly and accurately?
___	___	11. Do I realize that a public school class is no place in which to preach my opinions in regard to unionism, religion, politics, or to indulge in commercials?
___	___	12. Do I leave the classroom in good condition -- boards erased, chairs in order, windows closed, lights off, door locked?
___	___	13. Do I cooperate in announcing that the Board of Education ruling states NO SMOKING in school buildings except in the designated areas?
___	___	14. Do I keep an accurate record of attendance?
___	___	15. Do I requisition needed supplies or materials early enough to insure having them at the time needed?

OTHER CONSIDERATIONS

___	___	16. Do I realize what the value of this experience of teaching others can be to me from a standpoint of personal development and building my own reputation?
___	___	17. Have I planned a course of study covering the material for the entire course?
___	___	18. Do I know that one good indication of my success is the percentage of attendance by my students?
___	___	19. Can I be very friendly and at the same time command the respect of the students?
___	___	20. Do my students have confidence in me and promote my course in the school?
___	___	21. Do I realize that I have an important part in a big nationwide vocational program for teaching marketing and distribution?
___	___	22. Do I feel that part of my reward is the knowledge that I have helped someone to improve himself and his opportunities in the world?

THIS BUSINESS OF TEACHING

___	___	23. Do I make use of the conference method of instruction?
___	___	24. Do I think of myself as a conference leader or as a lecturer?

YES	NO	
___	___	25. Do I secure the participation of all members of the group in discussion, or do I and a choice few do all the talking?
___	___	26. Do I ask questions requiring definite answers?
___	___	27. Do I ask questions requiring one to apply the material being studied to his own job?
___	___	28. Do I plan each session carefully to insure against loss of time, omissions of important material and to prevent rambling?
___	___	29. Do I adapt my material and the course itself to meet the needs of this particular group?
___	___	30. Do I make use of the chalkboard for listing points covered and to be covered?
___	___	31. Am I generally conscious of the fact that some learn more readily by seeing than hearing and both methods should be used?
___	___	32. Am I conscious that teaching is really selling ideas?
___	___	33. Do I use enough of the salesman's psychology to be conscious of the value of smiles, proper approach, good presentation, response, interest, sincerity, summary, and conclusion?
___	___	34. Do I know that to admit I don't know will increase my classes' respect for me rather than to misinform or give uncertain information about some questions they might ask?
___	___	35. Am I very careful never to embarrass any member of my class?
___	___	36. Do I make use of visual aids, such as slides and films, guest speakers and other devices that might be available to enrich my instruction?
___	___	37. Do I begin each class session with a short review of what was covered last time to condition the class for the new work and allow absentees to "catch up?"
___	___	38. Am I tactful enough to prevent any one person from monopolizing conversation and discussion?
___	___	39. Do I keep discussion above the plane of personalities and pure argument?
___	___	40. Do I encourage answers to questions to come from the class?
___	___	41. Do I attempt to draw conclusions from discussion or do I just leave the questions dangling in mid-air?
___	___	42. Do I realize that teaching is more than mere telling, more than merely holding class, but involves the right use of numerous skills and much information about people and how they learn?
		43. Do I work into each lesson bits of startling information and

YES NO

items of common interest taken from the daily experience of workers? Interest can be consistently sustained through a bit of showmanship on the part of the instructor.

___ ___

44. If I repeat my course from one term to another do I constantly try to revise my course content to keep abreast with the latest developments in my field, and to meet the needs of each particular group?

___ ___

SAMPLE
ADMINISTRATOR'S EVALUATION SHEET

Name of Teacher ______________________________

Subject Area ______________________________

Date ______________________________

	Excellent	Good	Acceptable	Needs Improvement
I. Planning a. The purpose of the lesson was clear.				
b. The lesson possessed unity.				
c. Instructional materials had been prepared in advance (bulletin board, classroom library, charts, etc.).				
d. Attention to routine duties had been planned in advance (ventilation, lighting, seating, attendance, tardies, etc.).				
e. The daily lesson plan was effective.				
II. Procedures a. Student participation was involved.				
b. Procedures were interesting and stimulating (motivation)				

	Excellent	Good	Acceptable	Needs Improvement
c. The objectives of the lesson were accomplished.				
d. The entire lesson moved smoothly.				
e. Transitions were made between previous and present lessons and between present and future lessons (review, summary, assignment).				
III. The Instructor a. Emotional adjustment (self-control, adaptability, quickness of temper, etc.).				
b. Classroom manner (nervousness, friendliness, etc.).				
c. Speech quality (adequacy of tone and volume, enunciation, rate, grammar).				
d. Speech practice (appropriateness of vocabulary, organization, interest, variety, humor).				
e. Teacher-student rapport (interaction, attitude).				

4. General Comments (any additional reactions or comments not covered above)

____

____

____

SAMPLE
COURSE EVALUATION SHEET
DISTRIBUTIVE EDUCATION DEPARTMENT

	Excellent	Good	Fair	Poor
1. Topics studied in class				
2. Class discipline				
3. Use of visual aids				
4. Materials used in class (books, magazines, display equipment, etc.)				
5. Teacher's knowledge of subject matter				
6. Topics of study presented in good order				
7. Teacher's fairness with students				
8. Teacher's ability to create class interest				
9. Satisfaction and benefits of course to you				

	Yes	No
10. Should Distributive Education be offered in more schools?		
11. Will you encourage other students to enroll in D.E. next year? Why or why not?		
12. Have the topics studied in class been of benefit to you on the job?		

	Yes	No
13. Has your on-the-job training been interesting and worthwhile?		
14. Does the D.E. teacher explain the subject matter adequately?		

15. What is your opinion of the DECA Club?

Of great value ____ Some value ____ Very little value ____
Should be dropped from the program ____

16. List some of the ways you have benefited from D.E.:

17. What improvements (if any) would you suggest?

18. Additional comments and reactions you would like to make:

Date

Signature (optional)

SAMPLE
TEACHER EVALUATION

DIRECTIONS: This is a subjective evaluation. Your honest and thoughtful opinion is desired. What you say will not be revealed to anyone. Do not sign your name nor identify yourself in any way.

Please mark in the blank spaces provided an "X" for the most appropriate answer to each statement.

1. On the whole what do you think of this course?

   Very worthwhile ____ Well taught ____ Subject matter too difficult ____
   Teacher too far above me ____ Subject interesting ____ Not worthwhile ____

2. Do you now feel that you will get enough from this course to continue to the next level? (Example: Latin I to Latin II)

   Yes ____ No ____

3. Do you feel your teacher explains the subject adequately?

   Part of the time ____ Most of the time ____ Seldom ____

4. How do you feel about the amount of work assigned in the course?

   Too much ____ About right ____ Too little ____

5. Do you feel the teacher knows the subject?

   Very well ____ Fair ____ Weak ____

6. Do you feel the teacher has trouble reaching the students?

   All students some of the time ____ All students all of the time ____
   Some students some of the time ____ Some students all of the time ____

7. Do you feel the teacher is properly prepared to teach each day?

   Prepared every day ____ Sometimes not ready to teach ____
   Wastes many days with little going on in class ____

8. Does the teacher hold your interest?

   Always ____ Usually ____ Sometimes ____ Never ____

9. Do conditions in the classroom interfere with your learning?

   Too much noise ____ Room uncomfortable ____ Teacher has irritating mannerisms ___

   List mannerisms: ____

10. Do you think your teacher has explained the subject so that you understand what is going on?

Most of the time ____ Part of the time ____ Seldom ____

11. Do you feel the evaluations given by your teacher (tests) are:

Fair ____ Unfair ____ Too hard ____ About right ____ Too easy ____

12. Do you feel the teacher's classroom control is:

Too strict ____ About right ____ Too weak ____

13. Do you think the teacher's grading system is:

Fair ____ Unfair ____

14. Do you feel the teacher is sincerely interested in you as an individual?

Yes ____ No ____

15. What do you think of the teacher's appearance?

Doesn't detract from teaching ____ Detracts from teaching ____

16. Do you feel the teacher makes assignments clear?

Always ____ Usually ____ Seldom ____ Never ____

17. Do you feel free to discuss class activities with your teacher?

Sometimes ____ Yes ____ No ____

18. What do you think of the course as taught?

Liked it enough to take another similar course ____
Will take a similar course only if required ____
Will never take a course again like this ____

19. Do you feel your teacher spends as much time and effort on this course as most of our teachers do?

More ____ About same ____ Less ____

20. Would you recommend this teacher for other students?

Easy teacher ____ Hard but fair ____ Outstanding ____ Weak teacher ____

21. What changes would you recommend in your teacher's teaching methods?

Better explanations ____
More explanations ____
More homework ____
Less homework ____
More tests ____
Stay after school and help more ____

Work more with individuals ____
More group work ____
More student participation ____
More audio visual aids ____
More resource people ____
More extra work ____

22. Are you satisfied with what you are learning?

Yes ____ No ____

23. Is the amount you have learned in this class?

Excellent ____ Good ____ Average ____ Below Average ____

24. Were the problems, topics, units, etc., which you studied useful and valuable?

Excellent ____ Good ____ Average ____ Below Average ____

25. Was the general (all around) teaching ability of this teacher?

Excellent ____ Good ____ Average ____ Below Average ____

26. Please name one or two things that you especially like about this class or teacher.

____

____

____

27. Please name one or two things that you dislike about this class or teacher.

____

____

____

WHAT DO I WANT TO BE WHEN I GROW UP?

A CREATIVE/MATURE PERSON WHO IS...

FLEXIBLE -- A person who likes to play with ideas and is willing to change his mind. Always on the lookout for new solutions.

OPEN-MINDED -- A person who's aware of what's going on and is willing to learn from others. Not defensive.

INDEPENDENT -- A person who thinks for himself and makes up his own mind. Not unduly influenced by others.

SENSITIVE -- A person with keen empathy who strives to be aware of other people's thoughts and feelings and social problems that need solutions.

PERSISTENT -- A person who concentrates on his goals and has intense motivation to accomplish objectives even in the face of heavy obstacles.

REALISTIC -- A person who is aware of the complexity of situations -- but not overwhelmed by them. Rejects oversimplifications.

FORESEEING -- A person with a high threshold of frustration tolerance -- with long-term perspective allowing him to live with current uncertainty.

EXPRESSIVE -- A person with a healthy child-like attitude that is spontaneous. Able to "let loose" and communicate his real feelings.

CURIOUS -- A person who tends to ask questions and challenge traditional ways of doing things.

SELF-ACCEPTING -- A person who not only believes in himself and likes who he is but is constantly striving to become as much as he can be.

CHAPTER 3

Preparing
a
Lesson

THREE B'S OF VOCATIONAL TEACHING

Vocational teaching is governed by basic principles from which three important guides to successful instruction are drawn. For easy identification we designate them as three "B's:"

BASE instruction on problems at the learner's level
BLEND instruction with job experiences
BRIGHTEN instruction with a variety of methods

BASE

Since Distributive Education students are nearly adults, treat them as such and not as little children. Encourage group participation, serving as a discussion leader rather than merely as a lecturer. An informal yet businesslike atmosphere in the classroom will do much to put the group at ease.

Adapt the subject matter to both the understanding and experience of the group. If you begin with elementary ideas or procedures and the members of the group are experienced, their interest will fade. If you start on an advanced level with an inexperienced group, its members will be confused. In both cases, interest will drop. First discover what each learner already knows before you start, then base your course on the previous experience of each member of the group.

Proceed at the rate the learner needs if he is to make the instruction part of his own equipment, not according to your anxiety to cover all the information you have outlined. It is not how much the learner is exposed to that counts, but how much he actually learns and can put into practice.

Speak the learner's language, being careful to explain unfamiliar terms and to translate them in relation to local conditions. Avoid talking over their heads or talking down to them for either will be resented. The use of the "we" approach will help to achieve a happy medium.

BLEND

Course content must meet the needs of the group. Constantly relate the subject matter you are teaching to the jobs and experiences of the group members. Take into consideration the practices and problems in the local community. Keep your teaching practical; avoid the theoretical or academic approach. Stress job use of what is being learned in class throughout the entire course. Be sure your information is up-to-date and useful.

BRIGHTEN

Capture attention by the use of a variety of teaching methods. Make your teaching stimulate participation in mental or physical activity to hold student interest. Use different kinds of class participation. Encourage individual members to think creatively for themselves and also to learn to think cooperatively.

Radiate enthusiasm for your subject -- it is catching. Knowledge of the subject matter alone is not enough.

GETTING READY TO TEACH

HOW TO DETERMINE YOUR OBJECTIVES
HOW TO SELECT YOUR TEACHING MATERIAL
HOW TO BUILD A COURSE OUTLINE

The more thoroughly skilled and technically trained you are, the more confidence and respect you get from the members of your class. However, the fact that you are expert in your field of work, with a college degree, does not guarantee you success as an instructor. Good teaching requires careful planning and preparation in organizing what you know and can do so that you can help others overcome their difficulties while learning.

One of the most common errors committed by teachers, when they attempt to teach, is trying to cover too much work in one lesson or meeting. Perhaps you have listened to speakers who shot their entire topic in the first few moments and then forced you to sit through an hour or more of boredom. If so, I will not have to convince you of the importance of getting prepared; you are already sold on the idea.

In order to assure yourself that you will have definite teaching units planned ahead for each meeting, it is suggested that you:

1. Draw up a course outline (or topical plan) for your entire course.
2. Prepare teaching plans for each lesson.

In planning the course outline it will be necessary for you to:

1. Establish your objectives. Determine what you want to accomplish. Ask yourself, "What do they need and want?"
2. Select and organize the content of your topical or course outline. This will help you arrange your material in its logical order and to teach first things first. Select material and plan on methods that will help you reach your objectives. Ask yourself, "How thoroughly should I teach each part?" "Which part deserves the greatest emphasis?"

In planning each lesson it will be necessary for you to:

1. Break your topical outline down into units of instruction or lesson plans.
2. List all the necessary teaching tools, facts, skills, teaching techniques, visual aids, etc.

WHY YOU MUST THINK ABOUT YOUR OBJECTIVES?

Before you can actually sit down and plan what you are going to teach, and how you are going to teach it, it will be necessary for you to give some thought to what you intend to accomplish.

Perhaps, first, you should ask yourself, "Why is this course being given?"

1. Is it to increase the group's understanding or knowledge about a specific occupation or type of business?

2. Is it to develop skills and techniques which will enable them to do their job better?
3. Is it to enable them to do and understand new skills and techniques so that they can step into a different type of work than that which they are doing now?

WHAT TO TEACH -- SELECTING YOUR TRAINING MATERIAL

After you have established your teaching objectives, you are now ready to select your teaching content and to make a course outline.

Naturally, the first movement of action will be "what to teach." The selection of proper content is an essential part of preparation as an instructor; it will save you much valuable and needed time for teaching.

Your objectives will act as signposts for you. After you have listed what topical areas you consider important to teach to attain your objectives, you should consult and examine additional resource material on the subject. After comparing this additional material with your own list of topics, you should find that you will want to add some more topics which have previously escaped your mind.

ORGANIZING YOUR MATERIAL INTO A COURSE OUTLINE

After you have assembled your list of what to teach and have weeded out all non-essential material, you are ready to organize your material into a course content outline.

There is only one workable method of organizing content material you intend to teach, and that is, to organize it in the order of the difficulty involved. In other words, start the beginner out with the easiest or simplest job, task, or problem first; then proceed to the more difficult aspects of the work until the learner has mastered everything he needs to know or to do in order to perform the work successfully.

In organizing the content material into the form of a course outline, it is important to think about the amount of time you want to give each topic. Consider the time allotted for each meeting and the number of discussions in the course. Don't permit one unit to drag out over a long string of class meetings. Keep the course moving right along. Remember, students learn best when they get their facts and information in small, but complete, doses carefully explained and patiently taught by an understanding instructor.

After you have organized your material in the form of a course outline, it will be necessary for you to consider what you will teach in each class meeting. This involves breaking your course outline down into finer sub-divisions or lesson plans.

Most likely, you have prepared a course outline which permits you to take a topic from it for each meeting. All you have to do next is to build on that topic, expand it, fill in the content details and methodology. However, usually you will find that some of the topics in your course outline cover too much territory to present in a single class session. Then, it will be necessary for you to break it down into two or more meetings so that you can deal adequately with it.

THE LESSON PLAN

A functional lesson plan must follow the "Four Step Method of Teaching." In preparing that all important lesson plan, be sure that you have included all of the four basic steps.

The lesson plan should contain plenty of things for the group to do. This is Step 3 in your teaching job. A list of activities, problems, projects, discussion questions all go into the lesson plan. Remember that your class members do not come to class just to listen to the instructor do all of the talking. They also expect to have something to say or do -- and that's the way they learn best.

How are you going to determine whether your group can use, or are using what you have taught? This is where Step 4 in your teaching job enters into the picture. One way is to provide for short objective tests, personal conferences, oral reviews, etc.

Summarizing what has been presented in order to get ready to teach:

A. Make a general plan or outline for your course.

  1. What they should be able to do; what they should know; when they should complete it.
  2. What they must know; in what order or sequence should they be taught these things; how much time should be given to each topic.

B. Prepare for each class meeting.

  1. Break the general plan down into lessons or units of instruction. Try to fit each topic into a meeting, if possible.
  2. Break down jobs into tasks, tasks into skills or steps.
  3. Break down your information into a logical sequence. Make it detailed enough so that you can expand upon it in your own words, but not so detailed that you feel tempted to read it.
  4. Think through what you plan to do; what teaching techniques you will use; and what you will want the group to do.
  5. Put it into writing.

C. Have your materials ready.

  1. Equipment, chalkboard, chalk, erasers, supplies, books, charts, tables, motion pictures, mimeographed material -- whatever you intend to use for that meeting.

D. Get yourself ready.

  1. Resolve:

    a. That I will make my group feel at home.
    b. That I will win them over, get their respect and confidence, and make them like me.
    c. That I will be primed to do a good job.

HOW TO CONSTRUCT A LESSON PLAN
USING
THE FOUR STEP METHOD OF TEACHING

There are four steps in any complete job of teaching. You cannot afford to ignore them if you are looking for teaching success:

THE BASIC STEPS IN TEACHING

STEP	PURPOSE	GENERAL METHODS
1. Preparation	To get the group ready to receive your instruction; to stimulate their interest; to convince them of the importance and need for the subject.	Teach only to complete attention. Find out what they know about the subject and what they want to know. Make a good start.
2. Presenting the things to be taught	To present facts, information, skills. To introduce your material and show them how to use it.	Tell, show, illustrate, question, demonstrate. Let them discuss; use visual aids. Stress the important points.
3. Application by class members	To give class members practice and to develop their ability in using facts, information, skills, and methods which you have introduced to them.	Provide plenty of practice; let them do the job. Question and correct errors; check to make sure they know it and can do it.
4. Follow-up	To check and see if class members are performing successfully; to see if class members are actually putting into practice the things they were taught.	Test and re-teach. Check their work on the job. Encourage them to improve; stimulate them to use what they have learned.

REMINDERS FOR PREPARING A LESSON

As a course outline can be compared to a road map, the lesson can be compared to a particular stop-over on the way to our destination. When teachers speak of a lesson plan, they are referring to a detailed, organized outline of material to be taught in one class session. A carefully planned lesson will make the job of teaching much easier.

CONSIDERATIONS BEFORE MAKING THE LESSON PLAN

1. Have the learners the necessary experience to digest the lesson we are planning?
2. How large an amount can they take or comprehend at one time?
3. What must we know about how people learn to complete this lesson?
4. What will be the best method of putting over the lesson?
5. Is the material in keeping with our objectives? Is it meaningful?
6. Does this lesson fit logically and properly into the whole course?

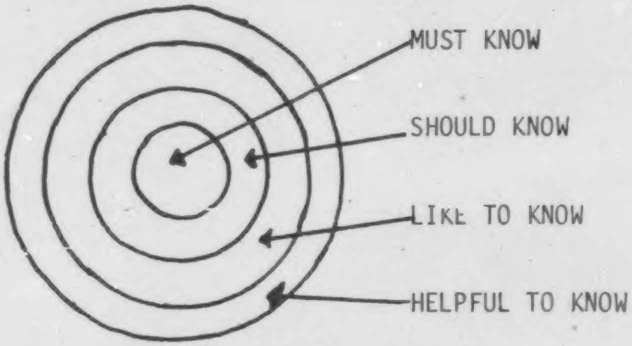
STEPS IN PLANNING A GOOD LESSON

1. Title -- state just what this lesson is.
2. Objectives -- what do you wish to accomplish?
3. List what tools, supplies, equipment, and material must be ready to carry out the lesson.
4. Outline the subject matter listing references and other sources that are needed to prepare the lesson.
5. State how you will motivate the group. Explain the theory or demonstrate the process in the lesson.
6. List the questions or the procedure you will follow in checking to see if the learner has gained a real understanding of the material or process.
7. Anticipate and list the possible questions that the learner might ask about the lesson.
8. List what points must be made in summary and how you will bring these out.
9. Explain the next lesson and what the learner should do to prepare for it.

PLAN WHAT TO TEACH

Good teaching depends on good planning. But first know where you want to go.

SET UP YOUR TARGET



AIM YOUR INSTRUCTION
AT THE BULL'S EYE

Determine first the target of the entire course, that is, what the course is expected to accomplish. Decide how much material the course will cover. The primary aim is to teach the learner what he must know about any particular job; the secondary aim to teach what the learner should know about the subject. When these aims have been achieved, take up, in addition, what the learner would like to know and might find it helpful to know.

EXAMPLE TEACHING OUTLINE

Unit ______________________________ Subject ______________________________

Objectives (skill, information or attitude) to be taught: __________________________

____

Time Required ____

Supplies and equipment: ____

____

OUTLINE OF MATERIAL	SUGGESTIONS FOR TEACHING
WHAT	
WHO	
WHEN	
WHERE	
HOW	
WHY	

CHAPTER 4

Preparing Visuals for Teaching

WHAT VISUAL AIDS ARE AVAILABLE ?

All learning comes from the use of the various senses -- seeing, hearing, feeling, tasting, and smelling. Learning is a mental process aided by all of our senses. Audio-visual aids are, therefore, desirable as teaching tools because they appeal to a number of these, particularly, seeing and hearing. The following steps are involved in the effective use of audio-visual aids:

1. Planning by the instructor.
2. Selection of the aid.
3. Preparation of equipment.
4. Preparation of the student or class members.
5. Summary of the information.
6. Discussion of the information.

The principle audio-visual aids available for classroom use are the following:

Overhead Projector

16 mm Projector

Exhibits

Models

Chalkboard

Tape Recorder

Filmstrip Projector

Slide Projector

Flip Charts

Opaque Projector

Charts/Posters

Flannel Board

Hook 'n Loop Board

Television

Radio

Bulletin Boards

Display Windows

Record Player

Video Tape

WHY USE AUDIO-VISUAL MATERIALS

BECAUSE:

* ATTENTION IS FOCUSED ON POINT BEING MADE
* INTEREST IS GENERATED
* CURIOSITY IS AROUSED
* UNDERSTANDING OF TOPIC IS ENHANCED
* RETENTION OF MESSAGE OR LEARNING IS GREATER
* ATTITUDE TOWARD LEARNING IS MORE FAVORABLE
* MAKES LEARNING A PLEASANT AND ENTERTAINING EXPERIENCE
* ADDS TO BELIEVABILITY OF MESSAGE
* INDUCES DESIRABLE ACTION
* PRESENTATION IS MORE FUN TO GIVE
* IT MAY BE USED WHERE THE REAL OBJECT CANNOT BE SHOWN
* IT MAY BE TRANSPORTED TO A DESIRABLE LOCATION
* IT MAY SHOW SUCCESSIVE STEPS IN A PROCESS

QUESTIONS ONE SHOULD ASK HIMSELF BEFORE USING A VISUAL AID

1. DOES IT MEET THE OBJECTIVES?
2. DOES IT SUPPORT THE LESSON PLAN?
3. IS IT CURRENT AND ACCURATE?
4. DOES IT AVOID EXTRANEOUS DETAIL?
5. IS IT WELL DESIGNED?
6. CAN THE TEACHING POINT BE ADEQUATELY VISUALIZED?
7. CAN THE AID BE MADE WITHIN THE SCHOOL?
8. IS SUFFICIENT LEAD TIME AVAILABLE FOR FABRICATION OF THE AID?

BASIC SELECTION GUIDES
FOR
VISUAL AIDS

Training aids are used to facilitate communication of facts, ideas, principles, and concepts.

- * SELECT AIDS THAT FIT THE MATURITY, INTEREST, AND ABILITIES OF THE GROUP.
- * SELECT AIDS WHICH ARE MOST APPROPRIATE FOR THE PARTICULAR LEARNING ACTIVITY.
- * MAINTAIN A BALANCE IN THE KINDS OF AIDS SELECTED.
- * SELECT AIDS THAT COMPLIMENT, RATHER THAN DUPLICATE, OTHER LEARNING RESOURCES.
- * AVOID THE OVERUSE OF AIDS.
- * ASK YOURSELF, "WILL THE AID ADVANCE LEARNING?" "IS IT NEEDED?"

CHARACTERISTICS OF A GOOD VISUAL AID

Although visual aids may differ in content, the characteristics of good aids should be common to all. A good visual aid should:

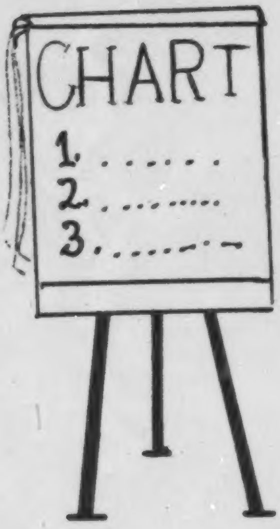
1. Clarify an abstract idea, show a sequence, explain a relationship, telescope a large part, or magnify a small part.
2. Depict hard-to-get parts, unusual parts, and things that are generally difficult to observe.
3. Be large and clear enough to be visible, without eye strain, from any part of the room.
4. Be in color for contrast, to emphasize highlights, and to add interest.
5. Include only necessary explanatory written material; avoid anything which will detract from the main purpose of the aid.
6. Be constructed of good material to withstand use and wear.
7. Be well made and finished in a manner that will reflect good workmanship and skill. It should be attractive and professional in appearance.
8. Exemplify good design and proper proportion, and be built to scale. These relationships are important in achieving a desirable effect.
9. Show ingenuity. Labels may be done in different colors; parts may be numbered and matched with the proper label at the bottom of the aid; ribbons or lines from the labels to the parts may be used in some aids where conventional labels cannot be used.
10. Be portable so that it may be easily transported to another location for use during a classroom presentation or an out-of-school talk.
11. Have surfaces protected with varnish, shellac, plastic spray, or plastic covers to permit easy cleaning.
12. Be properly stored when not in use. A tag or other means of quick identification should be devised.
13. Be properly and safely mounted. Wire is preferred to cord in suspending aids. If possible, it might be well to bolt aids to walls. Aids should hang plumb and square.
14. Be titled for indexing and inclusion in lesson plans.

HOW TO USE VISUAL AIDS

Good visual aids become most effective when used properly. The following suggestions should be observed when using aids:

1. They should be displayed for easy reference and study by students.
2. Aids that are designed to meet a specific need should be displayed when appropriate to the topic. Displays that are inappropriate to the topic can be a distraction.
3. When using aids in a lesson presentation, keep the aid out of sight until ready to use it. The greatest interest will occur at first observation.
4. Use aids by referring to them. Do not merely show them.
5. Let the aid take the place of a chalkboard sketch, if possible. Aids provided with wire loops can be hung on chalkboard hooks over the place where the sketch would normally appear.
6. Develop paper instruction aids (handouts) to correlate with the visual aid when possible.
7. Lesson assignments can be made which include study of the content of a visual aid.
8. Remove the aid when finished with it. Do not let the aid become a distraction during a lesson.
9. Encourage students to suggest and construct aids according to proper standards.
10. Good aids can sometimes be made better by including action. For example, use a real cash register or price marking machine when teaching about these items. They can be borrowed from many businesses.
11. Especially good aids can be made by photographing the subject with a 35 mm camera. The resulting films can be used as a slide for projection purposes.

SOME USE SUGGESTIONS



Two items of equipment that are particularly versatile and are recommended as being among your first acquisition of equipment are the flip chart easel and the flannel board.

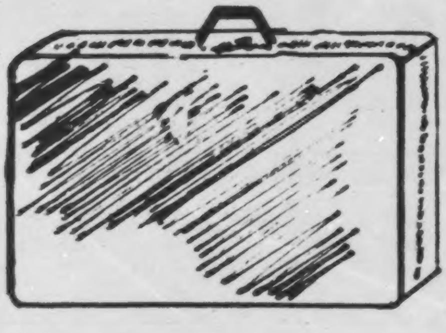
FLIP CHART

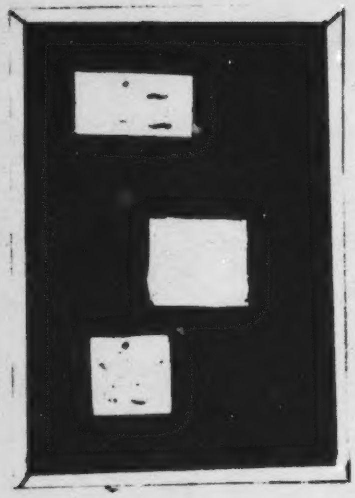
Flip chart easels are now available with a hard writing surface that is triply useful as chalkboard, magnetic board, or backing for newsprint pads. Pads of newsprint are useful to write on as your presentation proceeds and the materials may be saved for future use. Previously prepared materials may be used and incorporated easily into your presentation. The easel also serves to hold flash cards and posters.

In using the flip charts, remember, that flip chart sheets may be torn off and taped up around the room. This is particularly good when used with brainstorming.

If you want to look extra smart, complicated information may be written in yellow marking pen or a light pencil on the sheets in advance. When teaching you can merely trace the lines you have already drawn.

Flip charts may be purchased as foldable units which can be put in a carrying case for ease in transporting to other meeting places.





FLANNEL BOARD

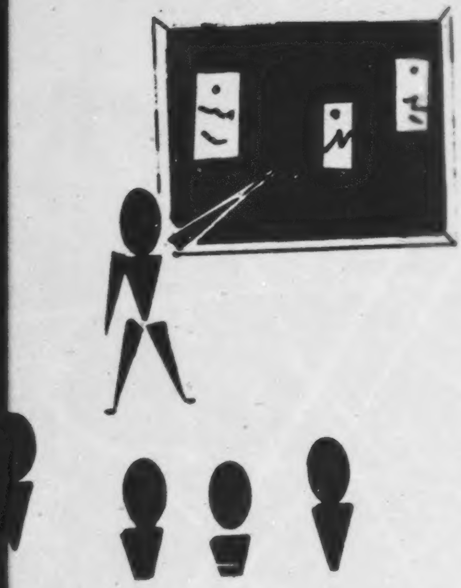
A flannel board lends itself to the use of a great many previously prepared materials. They are easily made by stretching a flannel material over a rigid board such as plywood or they can be obtained inexpensively from commercial sources.

A good substitute for flannel board is the hook 'n loop board which can be purchased commercially. Hook 'n loop tape can be attached to all types of visuals and sample objects and is particularly suitable for holding heavy materials -- up to ten pounds each.

Objects with a sensitive backing (either flannel or hook 'n look tape) are attached to the board through the principle of friction. Flannel board presentations provide sensory experiences in learning, arousing interest by the spectacle of simply pressing meaningful materials against a surface and having them stay there.

Use a flannel board:

- to provide continuity and sequence
- to present drills, creative ideas, new knowledge
- to heighten interest
- to present a controlled disclosure
- to build a story
- to dramatize
- to illustrate
- to visualize an intangible



The acquisition of different and difficult concepts is increased.

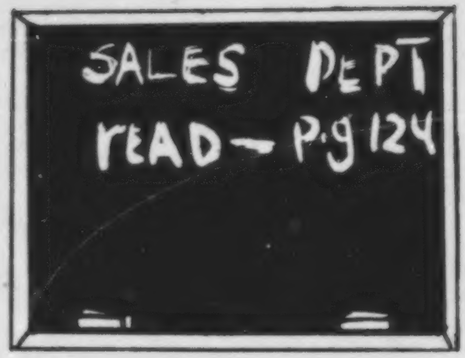
Tips on using the flannel board:

- arrange materials in order; be sure materials fit the space
- practice placing materials on the board; have good lighting; place flannel board so all can see at a slightly inclined angle; provide for color contrast and eye appeal

Types of flannel board presentations:

- pictures, cartoons, diagramatic drawings such as diagrams, charts, graphs, graphic
- development of ideas

CHALKBOARD



Study and plan before a meeting what to put on the board and where to put it. Use it to present sketches, diagrams, outlines, definitions, key words, directions, record of class contributions, summaries, and assignments.

Suit material to board space.

Write plainly and quickly.

Keep wording simple.

Stand at one side of board while referring to material.

Talk to the group, not to the board.

Erase material no longer needed. Don't crowd material.

Use a pointer rather than your finger.

Use different colors of chalk.

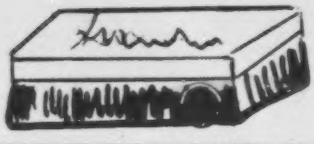
Correct spelling is important.

USING THE CHALKBOARD

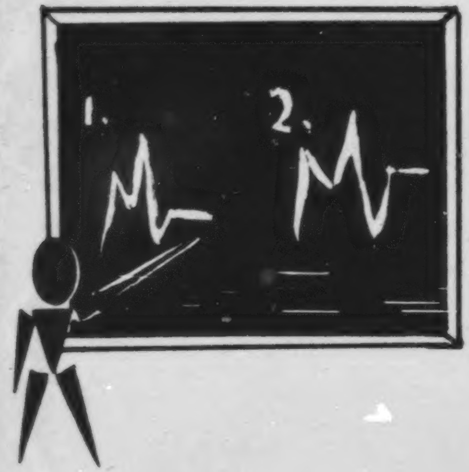
Some of the things which a teacher could place on the chalkboard at the appropriate times are:

1. Notes to be copied in student notebooks.
2. Lists of parts and their uses.
3. New terms and definitions.
4. Simple sketches of parts and devices.
5. Diagrams.
6. Graphs for different purposes.
7. Steps in performing an operation.
8. Maps, plans, and layouts.
9. Mathematical problems and solutions.
10. Reference numbers for notes, jobs, or information.
11. Lesson assignments for the next day.
12. Student application of a lesson or home assignment.
13. Simple quizzes and tests.
14. Slogans.
15. Cartoons that have learning value.

REMEMBER: Always keep chalk and eraser at the chalkboard and avoid the common teacher frustrations.



POSTERS



To arouse interest and attract attention; to show relationships and trends; to inspire group. Use device large enough to be seen.

Post where everyone can see.

Present at right time.

Discuss information illustrated.

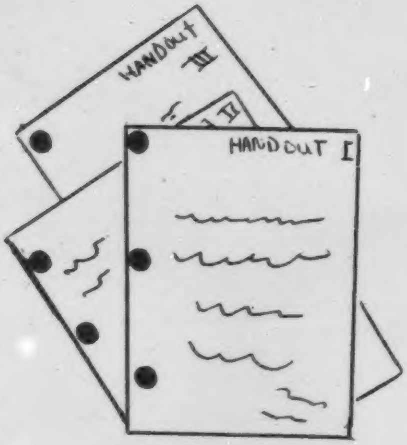
HANDOUTS

To present information uniform in character and as a guide to material covered; emphasize key points; arouse interest and discussion; review or summarize discussion; and serve as permanent reference.

Handout material should be:

- selected to serve a definite purpose
- introduced at the right time
- distributed in a manner to convey its importance
- directed to members on how to use

Handout copies can be made for the entire group by using a variety of copy equipment available in the schools. Mimeograph copies are black and easy to read. Ditto copies made from spirit masters are usually purple and harder to read. However, ditto copies are usually quicker and cheaper to obtain. Copies can be obtained if xerox or other single copy machines are available, but these are usually more expensive. If your school has a graphic arts department, arrange in advance to have necessary copies made for you.



FILMS

The teacher should have a specific purpose in using every film, such as:

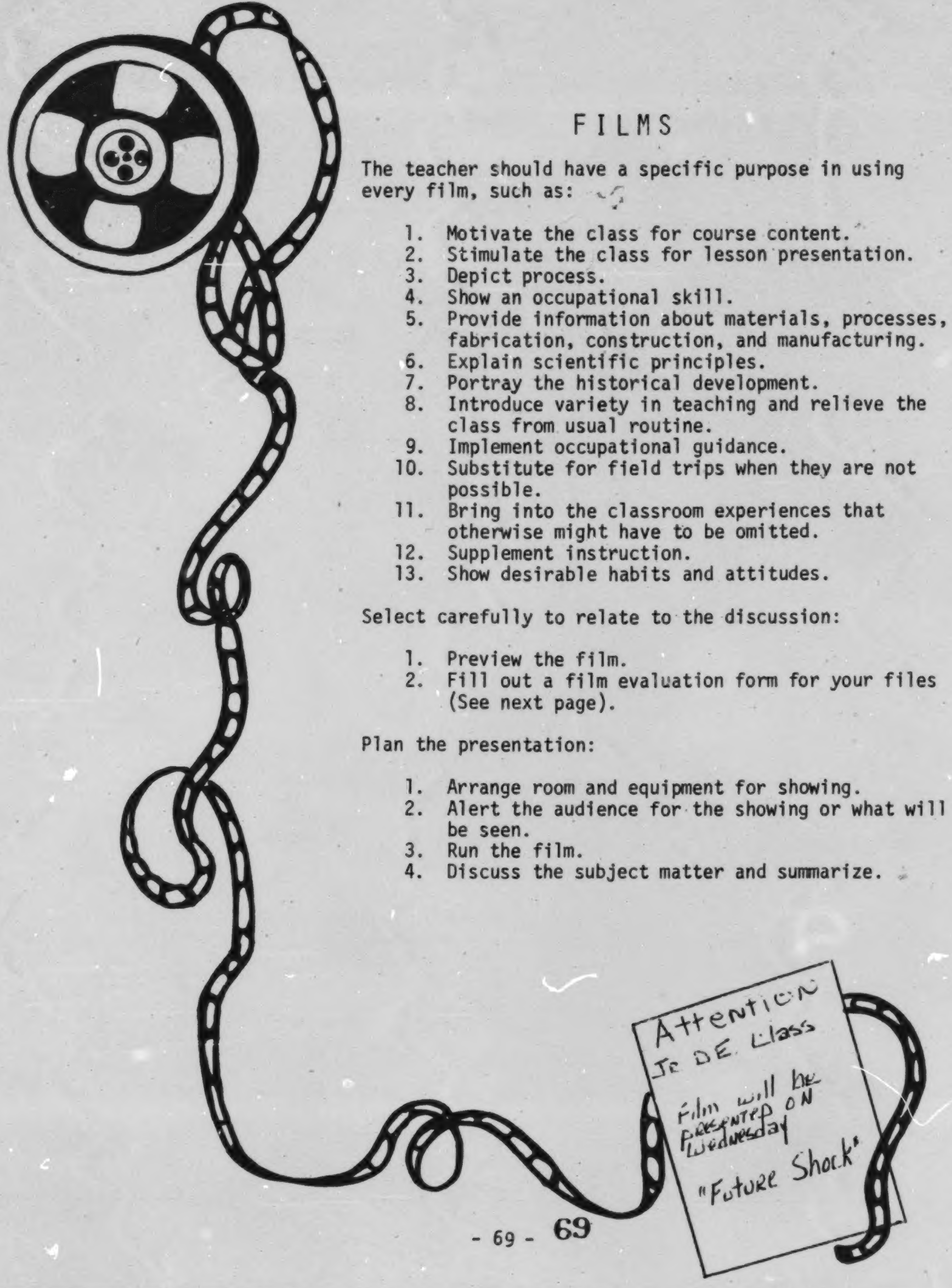
1. Motivate the class for course content.
2. Stimulate the class for lesson presentation.
3. Depict process.
4. Show an occupational skill.
5. Provide information about materials, processes, fabrication, construction, and manufacturing.
6. Explain scientific principles.
7. Portray the historical development.
8. Introduce variety in teaching and relieve the class from usual routine.
9. Implement occupational guidance.
10. Substitute for field trips when they are not possible.
11. Bring into the classroom experiences that otherwise might have to be omitted.
12. Supplement instruction.
13. Show desirable habits and attitudes.

Select carefully to relate to the discussion:

1. Preview the film.
2. Fill out a film evaluation form for your files (See next page).

Plan the presentation:

1. Arrange room and equipment for showing.
2. Alert the audience for the showing or what will be seen.
3. Run the film.
4. Discuss the subject matter and summarize.


Attention
Jr DE Class
Film will be presented ON Wednesday
"Future Shock"

FILM EVALUATION FORM

Evaluated by ______________________________ Date ______________

Title ____

Produced by ____

Address ____

Length _______ Black and white ____ Color ____ Price ____

Subject Area(s) ____

Groups Could Use Film With ___________________________________

Description of Contents ______________________________________

____

____

____

____

Technical Evaluation: Excellent -- Good -- Fair -- Poor

Photography _______ Sound _______ Music _______

Narration _______ Acting _______

Organization and manner of presentation _______

COMMENTS (Is film realistic and practical for use in the high school or adult D.E. classes?)

____

____

____

____

____

Recommendation for Purchase: (check one)

Would like to purchase film in the future ____
Recommend that the film be purchased now ____
Film should not be purchased ____

PREPARE YOUR OWN SLIDES

* You can tailor the slides exactly to what you wish to teach.

* You can use familiar local settings and people to increase interest.

* Slides should emphasize key points in the presentation.

* You can use inexpensive 35 mm cameras very effectively to make slides.

* You can easily revise or update parts of the material.

* They use little storage space.

* They may be used for large groups or individuals equally well.

But to make effective use of these advantages, there are some pointers we need to keep in mind during the preparation steps:

A. The pacing, or speed at which a slide series is shown should be slow enough to allow the student to understand and absorb new material as it is presented. Don't plan on showing a series of slides in rapid-fire succession.

B. Build at least some repetition into your slide series. Important sequences or concepts should be shown more than once. This is one of the most effective means of assuring good retention.

C. Be sure that the student receives an introductory preview of what is contained in the presentation and what he is expected to learn. While the preview is best contained in the series itself, you may want to plan additional introductory comments before showing the presentation.

D. Perhaps even more important than the introduction is the summary. Every good slide presentation has at least a brief summary which reviews the key points contained in the showing.

E. Participation increases both retention and learning. It's usually a good idea to consider designing a worksheet which is to be completed during or immediately after the slide presentation. With a worksheet based on the contents of the slides, the learner is required to pay closer attention and becomes more involved in the information being presented. When worksheets are used, however, be sure that the presentation is paced to allow the learner to make the necessary responses without missing additional new material that is being shown.

F. In developing your own slide series, don't be overly concerned about picture quality. Study has shown that crude sketches are probably as effective for learning as are professionally made color slides. And more importantly, your homemade slides will deal with the specific area where the training need exists, rather than in generalities. Thus, your slides will be far and away more effective than those purchased from an outside source.

G. For the audio portion of the presentation, realize that your commentary will have a definite effect on the learning situation. The script for a slide series should be precise and to the point. Additionally, keep the amount of verbage per individual slide to a minimum. Usually, a single slide should be accompanied by no more than 15 to 20 seconds of commentary.

In preparing the script, be sure to use direct forms of address in your commentary. Avoid using passive statements or a passive voice during the taping. To the degree possible, involve the viewer and make him listen by talking directly to him.

H. "Cute" slides may be great as temporary attention getters, but it has yet to be proven that they have a positive effect on learning. Plan on using straight-to-the-point slides that do the job you want done. Likewise, while color slides are preferred by the viewer, they have not been shown to be superior to black and white ones in terms of increasing learning.

I. Likewise, the addition of music or other special sound effects to the audio portion of the presentation has not been shown to add to its effectiveness.

J. For optimum learning, the narration of slide series should be paced between 100 and 160 words per minute, with 4 to 8 slides being presented during this interval.

K. Before deciding to prepare your own slide series, be sure that you know the subject material thoroughly. Know what is and is not important so you can illustrate and emphasize the key points of the material. Once you're sure that you know the material and the key points, use the following steps to prepare your own slide series.

STEP ONE -- Prepare a detailed outline of the script which lists all the major items and key points that should be emphasized with the slide presentation. Also make a rough sketch of each slide that will have to be prepared.

STEP TWO -- Complete the script, and review it carefully. Read it aloud to yourself or to someone else. Tape it and see how it sounds. And be prepared to rewrite it several times to get the words that sound right. People do not talk the same way they write. Writing a script is relatively easy. But when the same script is read aloud it often sounds awkward and contrived.

STEP THREE -- Layout your final "story board" with the script typed in capitals on the right hand side of the page, sketches of each slide on the left. As a rule, there should be a different slide for every two or three sentences in the script. Consider your proposed slides carefully. Would the snap shot or illustration really relate to the narration? Would something different illustrate and emphasize the point more clearly?

STEP FOUR -- For those slides which lend themselves to live shots, preparing the slides is as easy as obtaining a camera and taking the pictures. A 35 mm is preferred and will give the most professional looking results, but excellent slides can be obtained with an inexpensive camera such as the Kodak Instamatic. As a matter of fact, the Instamatic or its equivalent is an invaluable piece of equipment for the trainer who frequently prepares his own slides.

For those slides which cannot be made with live shots, the trainer will have to prepare illustrations. Obviously, the fastest means of obtaining illustrations is to draw it (provided the trainer is handy with pen and ink). ~~And~~ even if you don't have an artistic flair, don't eliminate the slide in question from your series. Remember note F. Crude sketches will have just as much impact on the learning process as will live color shots.

Additionally, most people can do a better job of sketching than they think they can. By starting with a simple pencil sketch, and inking it in after making corrections, most people can draw a fairly decent illustration. The key is to keep it simple and eliminate unnecessary details.

But if you're convinced that you could not draw a straight line with a ruler, there are other alternatives. First of all, keep a close watch on the advertisements and circulars you receive in the mail. Many of them contain line drawings which are suitable for including in your illustrations. You might also keep an eye on your newspaper for interesting illustrations or cartoon figures which could be useful.

Old magazines are also a valuable source of illustrations. Pay particular attention to the advertisements which are often embellished with drawings and artwork. You can find many line drawings in black and white which you can use and at least some of the color illustrations should be appropriate.

For the trainer who will be making his own slides on a frequent basis, we recommend that he set up a file of these clipped drawings for future reference. Coloring books are a good source of simple line art. Additionally, "clip art" is available from a variety of sources. It can be purchased in booklet form, each booklet dealing with a different area (office scenes, manufacturing scenes, animal life, etc).

STEP FIVE -- If you wish to add color to black and white illustrations, there are a number of options. Obviously, crayolas or colored pens could be used. But a far superior result can be achieved by using pressure sensitive colored sheets such as those produced by Paratone. These coloring sheets are easy to use and would be available at any graphic arts store and can be found in many office supply shops.

Their use is simple. First, a segment is cut to roughly the same size as the illustration. The backing is removed from the colored sheet, it is laid over the illustration to be colored, and pressed down in place. A sharp knife, razor blade or needle point is used to cut out the outline of the area to be colored. The excess is lifted off, leaving smooth even coloring in the desired area.

STEP SIX -- Once the illustration is completed, transfer it to a sheet of colored paper. Construction paper such as that used in grade school is ideal for colors but its graininess will show up in the finished slides. Brightly colored bond paper is better, but beware of the light pastel colors. The slides will have to be shot using a flash attachment on the camera and the pastel colors will tend to fade out.

STEP SEVEN -- Now it's time to add any wording that is required. A variety of companies produce press-on lettering that is ideal for this purpose. The lettering is merely positioned over the illustration and rubbed briskly with a pencil or burnishing tool. The lettering is fairly permanent and with reasonable handling will last for quite some time. Press-on lettering is available from most office supply and graphic arts shops in a wide variety of type styles and sizes.

Remember to keep the amount of wording to a minimum on each slide. Excess wording will complicate the slide and do more harm than good. An uncomplicated slide, coupled with good narration, is far more effective than a slide which looks like a page out of a book.

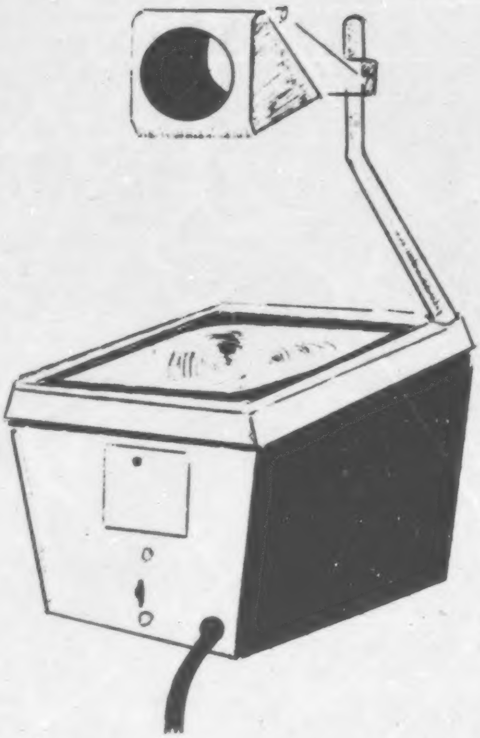
STEP EIGHT -- All that remains is to shoot the picture. Again, a flash will be required as the normal room lighting will never be bright enough, especially if flouresent lights are being used.

If you're using a 35 mm camera, you'll have to be very careful with both the focus and the image area. A slight misadjustment in either can result in a poor slide.

Perhaps the best route for the novice is to purchase an inexpensive camera and copy stand which removes the guesswork. Kodak, for example, produces the Ektagraphic Visualmaker, a slide making kit which contains an Instamatic X-35 camera, a 3 X 3 inch copy stand, an 8 X 8 inch copy stand and other accessories for slightly over $100. With a kit such as this, the trainer's only worry is the preparation of the original illustration. And the camera can be used for the live shots as well.

Once the pictures are shot, the trainer has no further worries. The film processors will do the rest of the work.

No, you shouldn't expect high quality slides to be the result, but with a minimal amount of effort you can produce slides of acceptable quality which will be satisfactory to your students. And after all, the objective is to enhance the learning process in the classroom, not to become an expert in the preparation of visual aids.



OVERHEAD PROJECTOR

The overhead projector should be one of the most valuable pieces of equipment in the classroom. Uses are only limited by the teacher's imagination. You can:

- Prepare materials in advance
- Use only the needed parts of a transparency
- Write on the transparencies as you go
- Erase and re-use
- Students as well as teachers can show work to the entire group
- File with your teaching outline
- Make overlays for showing parts or processes
- Use in a lighted classroom
- Face the group as you write
- Colorful materials can be produced

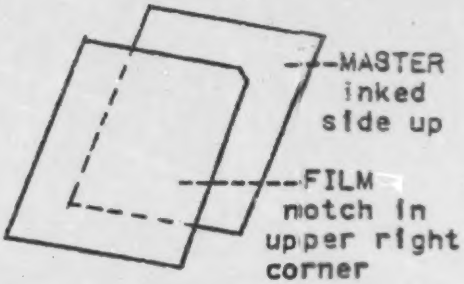
THE MAKING OF A GOOD VISUAL

The most dramatic transparency originals are those which illustrate a single thought or comparison. If the page contains too much detail or too many ideas, its value as a communications tool is lessened.

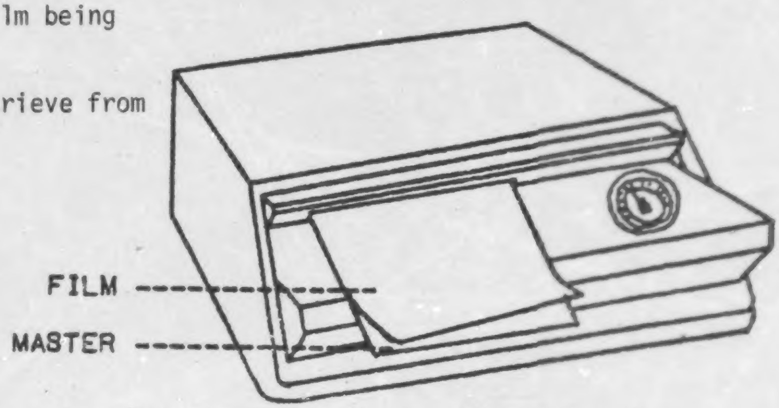
Use only carbon originals to make a photo-transparency as this is the basis for the process. Only carbon base materials will reproduce. This could be mimeograph ink, carbon typewriter, newspaper, most magazines, art pencils, or black ball point pens. Do not use black or colored markers.

In general, the smallest image seen on the screen must have a height of one inch for every 30 feet of viewing distance. The "weight" of the image must be compatible with the image "height."

- Solid black lines must not be over 1/8 inch thick.
- Where sentences are used, a maximum of 9 per page should be the rule, preferably less.
- Minimum type size should be: Title - **24 POINT**; information on page - **14 POINT**. Larger type may be used.



1. Take one sheet of transparency film from box.
2. Throw away white separator sheet.
3. Place the transparency film on the master; Be sure the notch is in the upper right corner.
4. Set control according to type of film being used.
5. Slide both sheets into copier. Retrieve from bottom opening of copier.



A faint transparency has been underexposed. A muddy transparency with unwanted backgrounds has been overexposed.

3M TRANSPARENCY MATERIALS

#125 - Frosted Image (projects Black) on clear background.

#383 - Black Image on clear background.

#528 - Negative Image (only image shows on screen) colored (white, red, yellow, green, blue).

#529 - Black Image on colored background (red, yellow, green, blue).

#888 - Colored Image on clear background (red, green, blue).

#577 - Black on clear (blue tint) heavy weight - 7 mil.

MAKING OVERHEAD TRANSPARENCIES
BY THE "LIFT" METHOD

A vast amount of excellent visual teaching materials is available to teachers in the great variety of current magazines and printed publications.

Much of the teaching materials available can easily be turned into effective teaching aids for use on the overhead projector by a variety of methods. The method to be used in making projectionals depends upon the nature of the original material. One method that can be very useful is described as the "Lift" method and is a tool every teacher should be familiar with.

Basically, the "Lift" method involves transferring the ink from the printed page to a transparent film of acetate so that it becomes a transparency for projection on the overhead projector. This is easily accomplished if the picture to be lifted has been printed on a clay based paper. A great variety of popular magazines such as LIFE, LOOK, SATURDAY EVENING POST, FAMILY CIRCLE, NATIONAL GEOGRAPHIC, etc. do use clay coated paper for the magazine pages. Clay coated paper is used because it provides a smooth surface to print upon.

When you discover a picture you believe to be a valuable projectional, you must then test the paper to determine if it is printed on clay coated paper and therefore adaptable to the "Lift" method. This is done by moistening a finger and rubbing on a corner of the paper. If a white deposit rubs off on your finger, the sheet is clay-coated.

Two basic "Lift" processes are available. They are:

HAND RUBBED -- Several companies produce a transparent film with a pressure sensitive adhesive backing. A protective wax backing is peeled away from the adhesive side of the film and the film is carefully adhered to the visual that is to be "lifted." The adhesive on the film is rubbed so that it clings tightly to the ink of the visual. Then soak the visual in warm water containing a small amount of liquid detergent. As the paper soaks up water, the transparency and the paper can be gently separated. The paper is discarded. The transparency which now has "lifted" the picture from its original page must now be gently sponged in order to wash away any residue of the clay coating. This clay must be thoroughly washed away in order to make the projectional transparent. The cleaned transparency must then be allowed to dry, after which, it is desirable to coat the ink image with a plastic spray to protect it and make it more transparent.

HEAT PROCESS -- This method of "lifting" is identical to that described under the HAND RUBBED method, except that a laminating machine or a dry mounting press is used. The special film used in this method is heated and under pressure so that the ink coating of the visual becomes impregnated into the transparency film. The soaking and cleaning steps are identical to those used on the HAND RUBBED method.

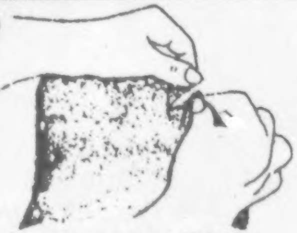
The HAND RUBBED method has the advantage that it can be done without any special machinery or equipment. While the results are usually good, the quality of the "Lift" is generally not up to that of the heat processes.

MATERIALS

- #3 TRANSFER FILM
- #8 BACKING & OVERLAY SHEETS
- SCISSORS
- HOT WATER (100-110°)
- DRY CLOTH

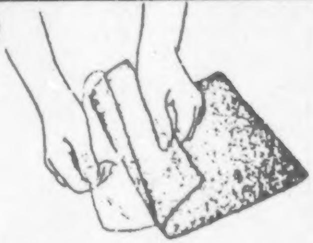
THE PROCESS

1



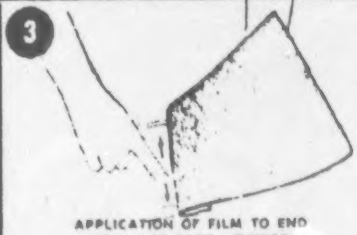
STARTING REMOVAL OF PAPER COVER FROM THE TRANSFER FILM

2



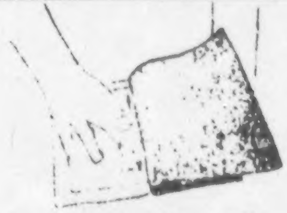
PEELBACK OF FILM — ABOUT 2 INCHES

3



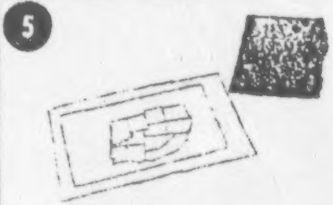
APPLICATION OF FILM TO END OF IMAGE PAGE — FINGER PRESSURE ACROSS WIDTH

4



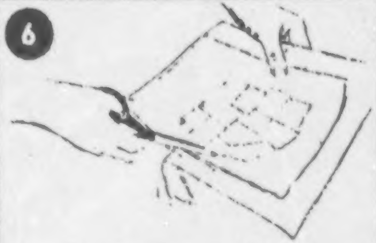
CONTINUING APPLICATION — SLIP SHEETING THE COVER WITH ONE HAND — FINGER PRESSURE CONTINUED

5



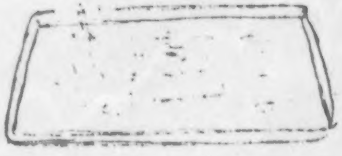
COMPLETION OF APPLICATION

6



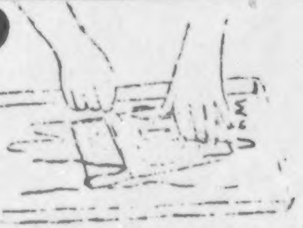
TRIMMING EXCESS FILM

7



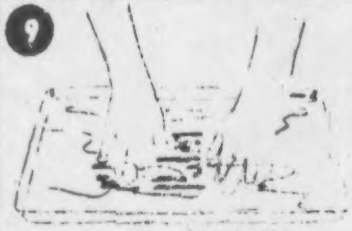
IMMERSION IN HOT WATER (100-110°)

8



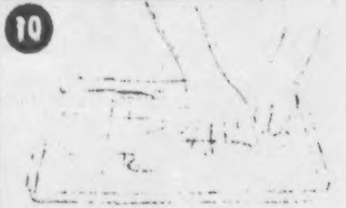
SEPARATION OF TRANSPARENCY FROM IMAGE PAPER

9



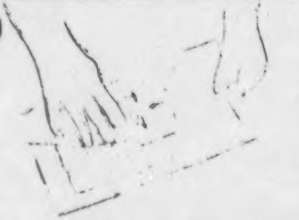
REMOVAL OF EXCESS CLAY FROM ADHESIVE SIDE

10

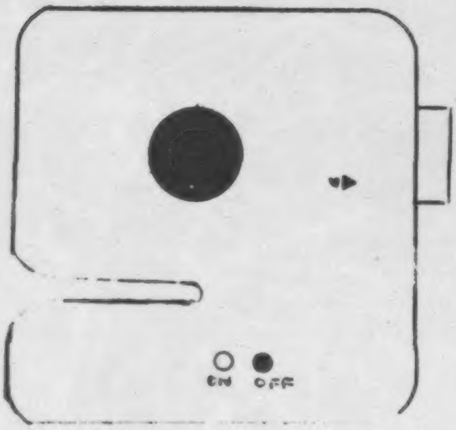


PLACING TRANSPARENCY ON CLEAR BACKING SHEET

11



REMOVAL OF WATER UNDER TRANSPARENCY



OPAQUE PROJECTOR

The opaque projector handles both flat and three dimensional items and projects them in true color. It lends itself to pictures, models, and fabrics with equal ease. Materials must usually fit a 10 X 10 area for projection.

Any picture illustration or text from a magazine or book becomes a potential instructional aid in the opaque projector. It is also useful for projecting items you wish to trace for use on posters, etc. The principle disadvantage of this projector is the requirement of a suitably dark room.

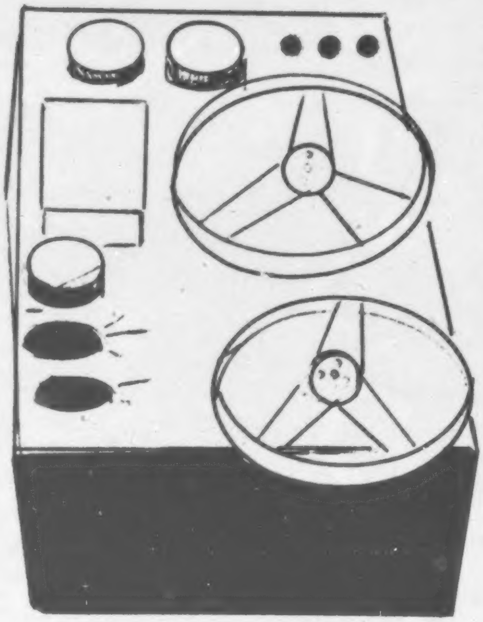
TAPE RECORDER

Tapes can be prepared in advance and re-used many times.

They can be used to analyze a student activity.

You can save a speech for use later.

You can prepare a script to accompany your slides.



The most important thing to check in using a tape recorder is that the sound is clear and audible for the entire group. Be careful not to erase a tape instead of playing it. Tapes of class sessions can be used to review material for students who were not in attendance the day the material was covered.

Suggested uses include:

1. Sales demonstrations followed by class evaluation. The demonstrator is permitted to hear and evaluate himself.
2. In teaching telephone sales. (Use same technique as in #1)
3. For mock job interviews. (Use same technique as in #1 and #2)
4. Almost any role-playing situation, especially in the sales area. The teacher can stop the tape at any point to emphasize the approach for example or the close.
5. Tape outside speakers. Use for other classes when it is not possible to get the speaker himself. Also it can be played again in parts or in its entirety as a review or for reference.

6. Tape pertinent radio programs that are not broadcasted during class time.

7. Use on field trips especially if there is a valuable discussion period following it.

8. Use to tape actual interviews in a personnel department or employment agency. (Must get written consent of the interviewer.) Have class discussion and evaluation of the tape. They should be given rating sheets so as to have specific things to look for in the interview.

9. Tape an actual sale. (Same procedure as in #8)

10. Use for students who are legitimately absent. Tape parts of classroom lecture and discussion.

11. Tape highlights of the lecture and keep a library of them.

12. Drill purposes for Business Math (i.e. -- What is the mark-up per cent of _____?). Leave a long period of time for the student to compute answer, then go on to the next question. After several questions go back and answer each problem one at a time, explaining carefully the method used in computation. A similar process could be used to teach words used in business. This is especially good for out-of-class help.

13. Tapes are available with good sales pitches from various companies. These are excellent to discuss. They can help teach ways to counteract excuses, the importance of demonstrating, and ways to establish an attitude that will win lasting customers.

14. Teacher can tape committee sales meetings when class is planning a fund-raising event. Teacher can learn where the students need guidance.

15. Also connected with fund-raising, a tape recorder can be hidden behind a display -- similar to point of purchase talking displays.

16. In teaching advertising tape commercials to discuss and evaluate during class.

17. Students can make their own commericals--tape them, listen, evaluate them and perhaps have a contest within the class.

18. Tapes can be used along with slides or any other presentation when the teacher is out explaining D.E. Students could be taped and asked to give their feelings about D.E.

19. The tape recorder can be used effectively for developing good speaking voice and self-confidence.

20. Perhaps in teaching Business Law the teacher might be permitted to tape a real case. This should, or course, be followed by class discussion.

21. Also in teaching Business Law a simulated case might be taped and discussed.

22. When doing research (especially for a convention) use a tape recorder instead of taking notes. Also, when talking to dealers and distributors or any person who is giving information.

23. Tape parts of conventions and other special occasions such as the Employer-Employee Banquet.

24. Tape inverviews with the applicants for the program instead of taking notes.

25. Class discussions and lectures can be taped for teacher evaluation, student review, or for the benefit of beginning teachers.

26. Correspond with other chapters within the state or region or even within the nation.

VIDEO TAPE

- Competes effectively with student's current interest -- TV
- You can take advantage of local resources and programs for re-use
- Excellent for analyzing student demonstrations
- Adds excitement to class participation
- Less tendency to use obsolete material

When using video tapes remember:

- Don't let the equipment scare you. Find out exactly how it works.
- Make entertainment part of the tape.
- Plan your stage settings -- a messy desk isn't a good background.

* Keep scenes short to maximize viewer interest -- 15 to 30 seconds.

* Change scenes by changing camera angles.

* Write a script.

* Take plenty of time.

* Don't let mistakes show. Take time to edit sections for additions or corrections.

* Take care of your equipment and production area.

* Store tapes so that they are neither too moist or too dry.

OTHER SUGGESTED AIDS FOR SPECIFIC PURPOSES

1. BOOKS -- To be used for assignments, reference, and background information.
2. CARTOONS -- To stimulate interest and develop proper attitudes, as well as to emphasize safety precautions.
3. CUTAWAY -- To show interior structure and relationships or parts.
4. EXHIBITS -- To display commercial products, examples of good workmanship, and sequence of operations.
5. ILLUSTRATIONS -- To show, by use of picture or poster or cartoons, objects which are not available for display.
6. INSTRUCTION SHEETS -- To supplement the demonstrations and explanations of the teacher.
7. MOCK-UPS -- To take the place of the real thing when economy of space is necessary.
8. MODELS -- To take the place of the real object which is too small for instructional purposes or too large to bring to the instruction center.
9. POUNCE PATTERN -- Should be used as a time-saver in placing complicated and desirable drawings on the chalkboard at frequent intervals.

   On a large piece of paper draw the desired diagram you wish to put on a chalkboard. Next punch holes with a pencil or scissors following the line of the diagram. Lay the paper on the chalkboard and pat all holes with a chalkboard eraser. This will leave chalk dots on the board for you to trace.

CHAPTER 5

Resources

FILMS

The Dartnell Corporation
4660 Ravenswood Avenue
Chicago, Illinois 60640

Modern Talking Pictures Services, Incorporated
Modern Talking Picture Service
2323 New Hyde Park Road
New Hyde Park, New York 11040

Roundtable Films, Incorporated
113 North San Vicente Boulevard
Beverly Hills, California 90211

BNA Communications, Incorporated
5615 Fishers Lane
Rockville, Maryland 20852

Ohio Distributive Education Materials Lab - Film Catalog
1885 Neil Avenue, 115 Townshend Hall
Columbus, Ohio 43210

Stuart Reynolds Productions, Incorporated
9465 Wilshire Boulevard
Beverly Hills, California 90212

Association-Sterling Free Loan Films
Association-Sterling Films
866 Third Avenue
New York, New York 10022

Educators Guide to Free Films
Educator's Progress Service, Inc.
Randolph, Wisconsin 53956

National Retail Merchants Association Films
Personnel Group
National Retail Merchants Association
100 West 31st Street
New York, New York 10001

Resume of the film: A CLASS OF YOUR OWN
Produced by: Stewart Films, Inc. for the Royal Navy
Type: 16 mm color/sound
Time: 30 minutes

Based on the belief that most teaching is ineffective, the film illustrates the steps to be taken and the techniques to be developed for superior teaching. The development and presentation of both theoretical and practical materials are illustrated by the filming of superior teachers in their preparation and presentation.

Points to Remember

1. A vast difference exists between "gabbing" and good teaching.

2. Make considerable use of question and answer technique. (Don't tell them; get them to tell you.)

3. Start with the principle or theory; then show its application. (Theory without application is usually of small meaning to most students.)

4. Use the logical approach; classes like to solve problems.

5. Especially in skill courses, utilize a supervised work period. (Classes often tire of lecture and demonstration; give them a problem to work out or a project to complete.)

6. Use internal summaries. (Do not wait until the end to summarize; capsulize each point after you develop it; then use a final summary.)

7. Make use of variety in presentation. (Mix lecture with discussion; use multi-media, both oral and visual; ask many questions.)

8. Keep a close check on the time. (Plan no more than you can cover in one lesson, and be sure you cover it in that time.)

In Summary

You will be an effective teacher if you:

1. Prepare carefully.
2. Use a logical sequence.
3. Utilize the question and answer technique liberally.
4. Use the chalkboard and other appropriate audio-visual materials.
5. Summarize internally with frequency, and effectively recap the entire lesson at the conclusion.
6. Be sure your lesson is well timed.

Resume of the film: VISUAL AIDS
Produced by: Stewart Films, Inc. for the Royal Navy
Type: 16 mm color/sound
Time: 30 minutes

Why Use Visual Aids in Teaching?

Learning is a mental process requiring sensory input to the brain. Input from the five senses is divided in this proportion: 3% from smell, 3% from taste, 6% from touch, 13% from hearing, and 75% from sight.

Obviously, the large majority of sensory input is from seeing, with hearing a distant second. While ears are constantly open for input, much of what we hear is consciously or unconsciously blocked out before it reaches the brain. Sight is most difficult to "switch off" and is the most potent sense to utilize in facilitating learning.

If we learn primarily by seeing, it follows that the teacher must be intensely aware of the types of visual aids to learning and the best ways to make use of them.

Using the Basic Types of Visual Aids in Teaching

CHALKBOARD

1. A step-by-step drawing is usually better than a previously completed drawing.
2. Make use of different colors of chalk.
3. Write and draw neatly and boldly and be sure your work can be seen in the back row.

MAGNETBOARD

1. Of particular value when objects must be moved periodically to different locations during demonstration.
2. If you have magnetic materials, but no board, a metal file cabinet may be substituted.

FLANNEL BOARD

1. Offers same advantages as magnetboard, and used in same way.
2. If board is unavailable, hang an old blanket for use.

A MODEL

1. If the "real thing" is too large, too small, or unavailable, a model is an excellent visual aid.
2. A working model is best, if available.

"THE REAL THING"

1. Probably better than a model, if available, and of proper size.

OVERHEAD PROJECTION

1. Useful for projecting of opaque material from the pages of books, etc.

SLIDE PROJECTION

1. Your own slides can be used or those prepared by others.
2. Slides may be shown in any order -- as few or as many as you desire.
3. Slides may be projected for any desired length of time.
4. Some models provide remote control, both for sound and time of projection; others provide recorded sound with each slide; others are completely automatic.

FILM PROJECTION

1. A training film is not "yours" (as teacher); you are out of the picture.
2. Choose training and learning films carefully -- they vary in length, quality, and teaching value.
3. Films are usually enjoyed by students, and can vivify and dramatize a learning situation.

BOOKS

Addison-Wesley Publishing Company, Inc. Reading, Massachusetts 01867. Exploring and planning for publishing involvement in the D.E. program. Secondary and junior college needs. Mathematics, banking, law, supervision. Books and programmed materials.

Argyle Publishing Corporation. 200 Madison Avenue, New York, New York 10016. Entered D.E. field fall of 1967 with programmed learning course in retail selling with teacher's guide. Materials prepared also in leadership, purchasing and communication.

Chain Store Publishing Corporation. 2 Park Avenue, New York, New York 10016. Researching and developing plans for a D.E. project book for student and for teacher use. Some writing underway.

Delmar Publishers, Incorporated. 50 Wolf Road, Albany, New York 12205. Text-workbook approach with instructor's guide. Materials in small business management, supermarket operations, merchandising mathematics.

Dun and Bradstreet, Incorporated. 99 Church Street, New York, New York 10010. Paperback books on business subjects for preparatory and supplementary training. New titles include areas of success patterns in managing a business, cost control, and successful sales managing.

Fairchild Publications, Incorporated. 7 East 12th Street, New York, New York 10003. Books and visuals prepared for use with high school and junior college students. Materials relate to careers in retailing, marketing, wholesaling, fashion, services and management.

J. G. Ferguson Publishing Company. 6 North Michigan Avenue, Chicago, Illinois 60602. Materials on career planning and career fields. Handbook for careers in marketing and distribution is planned.

The Interstate Printers and Publishers, Incorporated. 19 North Jackson Street, Danville, Illinois 61832. Texts, student workbooks and notebooks designed for distributive education, home economics related occupations, agri-business. Cooperative education book, methods and other professional texts. Advertising, physical distribution, and job application are among new materials.

McGraw-Hill Book Company. 330 West 42nd Street, New York, New York 10036. Series of text and project materials designed for or adaptable to one or more areas of competency for distributive employment. Publishing program includes books for threshold and career development training, for specialist level (junior college) training, and a newsletter, "D.E. Today."

Pitman Publishing Corporation. 20 East 46th Street, New York, New York 10117. A basic retailing text and workbooks for student use in textiles and store training programs.

Prentice-Hall, Incorporated. Englewood Cliffs, New Jersey 07632. Series of nine books of a work-text nature with case studies is in preparation. Series is planned for use in curriculums preparing for jobs requiring more than a high school diploma but less than a baccalaureate degree. Books also available in marketing and distribution, management, insurance, real estate and finance.

South-Western Publishing Company. 5101 Madison Road, Cincinnati, Ohio 45227. Distributive Education series of materials. Publications relate to competency areas of buying, operations, sales promotion and applied mathematics. Textbooks are also available through the college department in such areas as economics, finance, insurance, international business, management, marketing, real estate, and sales.

SOME USEFUL BOOKS

Planning and Producing Audio-Visual Materials by Jerrold Kemp, Published by the Chandler Publishing Company of San Francisco.

Preparation of Inexpensive Teaching Materials by John E. Morlan. Published by the Chandler Publishing Company of San Francisco.

Putting Yourself Over in Business by Frederick Dyer, Ross Evans, Dale Lovell. Published by Prentice-Hall, Incorporated, Englewood Cliffs, New Jersey.

Preparation and Use of Audio-Visual Aids, Third Edition by Dr. Kenneth B. Haas and Dr. Harry Q. Packer. Published by Prentice-Hall Incorporated, New York.

SOME SOURCES OF ILLUSTRATION

AB Dick Company (small charge)

Mead Paper Company - Clip Tips (free)

SOME USEFUL EXPENDABLE MATERIALS

Grease Pencils -- Assortment of Colors

Felt Tip Pens

Large Crayons -- Assortment of Colors

Poster Board

Flip Sheet Pads

Felt Backing

Chalk

Glue

RANDOM SUPPLIERS OF EQUIPMENT AND MATERIALS FOR THE DISTRIBUTIVE EDUCATION CLASSROOM

ART MATERIALS

Arthur Brown & Brothers, Inc.
2 West 46th Street
New York, New York 10036

Art Materials Buyers Guide
American Artist
The Belboard Publishing Company
165 West 46th Street
New York, New York 10036

Craftint
18501 Euclid Avenue
Cleveland, Ohio 44112

Dick Blick Company
Galesburg, Illinois 61401

Permanent Pigments
2700 Highland Avenue
Cincinnati, Ohio 45212

COLOR SHEETS

Bourges Color Corporation
80 Fifth Avenue
New York, New York 10011

Chart-Pak Incorporated
One River Road
Leeds, Massachusetts 01053

CHARTS & GRAPHS

Denoyer-Geppert Company
5235 Ravenswood Avenue
Chicago, Illinois 60641

DIAZOCHROME PROCESS

Technifax Corporation
195 Appleton Street
Holyoke, Massachusetts

LETTERING

Varityper Corporation
Mount Pleasant Avenue
Hanover, New Jersey 07936

Faber Castell Pencil Company, Inc.
Newark, New Jersey 07103

J. S. Staedtler, Inc.
Montville, New Jersey 07045

Rayco Paint Company
2535 North Laramie Avenue
Chicago, Illinois 60639

Artype, Incorporated
Crystal Lake, Illinois

Paashe Airbrush, Incorporated
1909 Diversey Parkway
Chicago, Illinois 60614

Koh-I-Noor Incorporated
100 North Street
Bloomsbury, New Jersey 08804

Shoco Division of Tru Scale, Inc.
P. O. Box 1279
Wichita, Kansas 67201

Hunt Manufacturing Company
1405 Locust Street
Philadelphia, Pennsylvania 19102

American Optical Company
Instrument Division
Buffalo, New York 14215

The Holes Webway Company
St. Cloud, Minnesota 56301

The Wood Regan Instrument Co.
Nutley, New Jersey 07110

Varigraph, Incorporated
P. O. Box 690
Madison, Wisconsin 53701

Chartpax Rotex
2620 South Susan Street
Santa Anna, California 92704

Graphic Products Corporation
3810 Industrial Avenue
Rolling Meadows, Illinois 60008

Scott Plastics Company
P. O. Box 2840
Sarasota, Florida 33578

PAPER

The Beckett Paper Company
Hamilton, Ohio

Howard Paper Mills
Dayton, Ohio 45401

Consolidated Papers, Inc.
135 South Lasalle Street
Chicago, Illinois 60603

Simpson Lee Paper Company
Vicksburg, Michigan

Olin Fine Paper Company
Pisgah Forest, North Carolina

SPIRAL BINDERS

General Binding Corporation
1101 Skokie Boulevard
Northbrook, Illinois 60062

Thomas Collators, Inc.
100 Church Street
New York, New York 10007

TRANSPARENCIES

Technifax Corporation
Holyoke, Massachusetts

Colonial Films, Inc.
752 Spring Street, NW
Atlanta, Georgia 30308

DCA Educational Products, Inc.
4865 Stenton Avenue
Philadelphia, Pennsylvania 19144

3M Visual Products Division
St. Paul, Minnesota 55101

United Transparencies Inc.
P. O. Box 888
Binghamton, New York

CLEAR TRANSPARENCY FILM (X-RAY FILM)

Johnson Plastics Inc.
524-534 Pine Street
P. O. Box 73
Elizabeth Station, New Jersey 07304

TRANSPARENCY FRAMES

Die Service, Incorporated
14519 Madison Avenue
Lakewood, Ohio 44107

DRY MOUNT TISSUE AND LAMINATING FILM	Seal Incorporated Shelton, Connecticut

EQUIPMENT

DISPLAY EQUIPMENT AND FIXTURES	The Monarch Marking System Co. Dayton, Ohio 45412
	The Columbus Show Case Company 850 West Fifth Avenue Columbus, Ohio 43212
	Lozier Corporation 4402 Florence Boulevard Omaha, Nebraska 68110
	Selrite Store Equipment, Inc. 47 West 34th Street New York, New York 10001
	The D.E. Supplier P. O. Box 214 Morrisville, Pennsylvania 19067
	Store Craft Manufacturing Co. Beatrice, Nebraska 68310
	Fix-Play, Incorporated 2300 First Avenue North Birmingham, Alabama
COMBINATION FILMSTRIP AND RECORD PLAYER	DuKane Corporation Audio-Visual Division St. Charles, Illinois
FILMSTRIP PROJECTOR	Bell & Howell 7100 McCormick Road Chicago, Illinois 60645
FLIP CHARTS	Oralvisual Company, Inc. St. Petersburg, Florida
HOOK & LOOP BOARD	Charles Mayer Incorporated 776 Commins Street Akron, Ohio 44307
LETTERPRESS (SIGNMAKER)	The Signpress Company Box 146 Adrian, Michigan 49221

Multi Media Forum (see video tape)

Pierce - Division of Kroy
Industries Incorporated
6238 Oasis Avenue, North
Stillwater, Minnesota 55082

Reynolds Lelleron Company
9830 San Fernando Road
Pacoima, California 91331

8 mm & 16 mm FILM PROJECTORS

Eastman Kodak
343 State Street
Rochester, New York 14650

Highsmith Company, Incorporated
Highway 106 East
Fort Atkinson, Wisconsin 53538

Pailhard Incorporated
1900 Lower Road
Linden, New Jersey 07036

OPAQUE PROJECTOR

Squibb-Taylor
1213 South Akard Street
Dallas, Texas

A-O Instrument Company
Scientific Instrument Division
Buffalo, New York 14215

35 mm SLIDE PROJECTOR

Eastman Kodak
343 State Street
Rochester, New York

Highsmith Company, Incorporated
Highway 106 East
Fort Atkinson, Wisconsin 53538

Pailhard Incorporated
1900 Lower Road
Linden, New Jersey 07036

OVERHEAD PROJECTORS

3M Visual Products Division
3M Center
St. Paul, Minnesota 55101

Charles Bessler Company
219 South 18th Street
East Orange, New Jersey 07018

Projection Optics Company, Inc
271 Eleventh Avenue
East Orange, New Jersey 07018

H. Wilson Corporation
546 West 119th Street
Chicago, Illinois 60628

American Optical Company
Instrument Division
Buffalo, New York 14215

Bell & Howell
7100 McCormick Road
Chicago, Illinois 60645

PROJECTION SCREENS

Da-Lite Screen Company, Inc.
Warsaw, Indiana

Radiant Manufacturing Corp.
8220 North Austin Avenue
Morton Grove, Illinois

Polacoat, Incorporated
Blue Ash, Ohio

Promotional Aids, Inc.
466 Lexington Avenue
New York, New York 10017

RECORD PLAYERS

Rheem Califone
5922 Bowcroft Street
Los Angeles, California 90016

Newcomb Audio Products Company
6824 Lexington Avenue
Hollywood, California 90038

Audiotronics Corporation
North Hollywood, California

AUDIO TAPE RECORDERS

3M Revere-Mincom Division
2501 Hudson Road
St. Paul, Minnesota 55101

Wollensak

VIDEO-TAPE RECORDERS

Sony Corporation of America
4747 Dam Street
Long Island, New York 11101

Ampex Corporation
Consumer and Educational Prod. Div.
2201 Lunt Avenue
Elk Grove Village, Illinois 60007

Multi Media Forum
P. O. Box 1435
Kansas City, Missouri 64141

MASTER INDEXES OF AUDIO VISUAL MATERIALS AND EQUIPMENT

Beckley-Cardy Aids for Education
Beckley Cardy Company
1900 North Narragansett Avenue
Chicago, Illinois 60639

Holcombs School Buyer's Guide
J. R. Holcomb & Company
3000 Quigley Road
Cleveland, Ohio 44113

"Training in Business and Industry"
(Periodical--each year prints buyer's guide)
Gilbert Publishing Corporation
1 Park Avenue
New York, New York 10016

Audio Visual Source Directory
Motion Picture Enterprises Publications
Tarrytown, New York 10591

Audio Visual Market Place
R. R. Bowker Company
1180 Avenue of the Americas
New York, New York 10036

American Society for Training & Development
Post Office Box 5307
Madison, Wisconsin 53705

The Audio Visual Equipment Directory
National Audio Visual Association, Inc.
3150 Spring Street
Fairfax, Virginia 22030

Directory of Publishers
American Education Publishers Institute
432 Park Avenue
New York, New York 10016

CHAPTER 6

Tests

DEVELOPING TESTING PROCEDURES

A good teacher asks himself these questions about his follow-up devices:

1. What can you reasonably expect a student to remember? Can you remember everything you said in the last four weeks?
2. What did you prepare students to do? Are your tests designed to measure this?
3. What does the word "test" mean to students? Would "quiz" be less scary?
4. Do you use tests to evaluate your own teaching as well as the students' learning?

To make a good test, the test writer must have clearly in mind what he is testing for and how the results of the test will be used. Good tests are not made by simply throwing together related instruction or lab demonstrations to keep students busy for an hour or two. A test prepared in a haphazard manner will not really tell anyone how much students have learned.

BASIC STEPS IN TEST PLANNING

1. Testing should be included in your master plan for teaching.
2. Define the purposes of each test.
3. Identify the specific skills to be tested.
4. Determine type of test to be used.
5. Set grade standards for each test.
6. Let students know at least one week before the test is to be given.
7. Construct a test plan.
8. Select the items or situations to be used in the test.
9. Draft the items (draft more items than necessary).
10. Select the final items and word them carefully.
11. Place the items in an appropriate sequence and format (assemble the test).
12. Review and polish the items.
13. Finalize the draft.

STEPS IN ANALYZING A TEST

A good teacher will take time to evaluate the results from a test to see whether the questions in the test were understandable, and whether the students had actually learned what the teacher expected. In order to do this you would follow these steps:

1. Make a frequency distribution of test scores.
2. Find the median and the mean scores.
3. Determine the range and standard deviation.
4. Calculate the reliability of the test.
5. Calculate the standard error of measurement.
6. Determine the mean difficulty of each item and the mean difficulty of the total test.
7. Make a graphic item count.
8. Revise the criterion measure as indicated by the performance of the test as a whole and individual items within it.

A GOOD TEST SHOULD HAVE:

VALIDITY	Does the test measure what it purports to measure?
RELIABILITY	How well does the test measure what it purports to measure?
USABILITY	Is the test easy to give, take, and to score properly?

NOTE: These characteristics are not separate and distinct. Each has a bearing on the other.

SUMMARY OF TYPES OF TEST QUESTIONS AND THEIR CHARACTERISTICS

MULTIPLE CHOICE

ADVANTAGES:

1. Little chance to guess correct answer.
2. Objective scoring is facilitated.
3. May be designed to measure judgment as well as memory.
4. Can be varied to suit many types of subject matter.

DISADVANTAGES:

1. Very hard to construct when judgment is to be measured, although it is feasible.
2. May tend to measure student's reading ability to an unfair degree.
3. Apt to be used for specific but trivial information.

COMPLETION

ADVANTAGES:

1. Little chance to guess correct answer.
2. Good when student must be able to remember special facts, words, or symbols.

DISADVANTAGES:

1. Measures memory rather than judgment.
2. Hard to make items that call for only one correct answer.

IDENTIFICATION

ADVANTAGES:

1. Good for measuring knowledge of such factors as names of tools and materials, or locations of mechanical units of a machine.

DISADVANTAGES:

1. Since pictures or drawings are necessary in written identification tests, it is sometimes difficult to make enough copies for class use.

TRUE-FALSE

ADVANTAGES:

1. Can be used to cover wide range of material quickly.
2. Easy to score.
3. Easy to make.

DISADVANTAGES:

1. Student has 50-50 chance of guessing correct answer on each item.
2. May measure student's reading ability rather than his knowledge of the subject.
3. Apt to be low in reliability.

MATCHING

ADVANTAGES:

1. Large number of responses can be obtained in one test item.
2. Very objective and discriminating.

DISADVANTAGES:

1. Not the best method for measuring complete understanding of information and judgment.
2. Difficult to write properly.

SHORT ANSWER ESSAY

ADVANTAGES:

1. Relatively easy to construct.
2. Gives student chance to organize and express ideas.
3. May give best indication of student's overall knowledge of certain subjects.
4. Essential when measuring writing ability.

DISADVANTAGES:

1. May measure student's writing ability rather than his knowledge.
2. Difficult to score and grade objectively.
3. Will not measure as many objectives in a given time.
4. May encourage bluffing.

SUGGESTIONS FOR WRITING MULTIPLE CHOICE QUESTIONS

These questions will successfully measure the student's knowledge of facts.

1. Include at least four and not more than six responses to each question.

2. Include no answers that are obviously wrong.

3. If the answers are to be written on the test paper itself instead of another separate sheet, provide a space for the answer. If the answers are all in a column along the right side of the paper, scoring of the test can be done more easily.

4. Include as much of the item as possible in the stem or first part of the question. Make the answers as short as possible.

5. Avoid questions on trivial or unimportant facts.

6. Avoid questions that can be answered from general knowledge. Measure only what has been taught.

7. Diagrams, drawings, and pictures add interest and tend to make the question more practical.

8. Avoid the use of "a" or "an" as the final word in the introductory statement.

   Other words that should be qualified: "is (are)," "this (these)," and other verbs that take the singular, such as show(s).

SUGGESTIONS FOR WRITING COMPLETION-TYPE QUESTIONS

1. Write out a number of short statements covering the most important information you have taught.

2. Go through these statements and omit one or perhaps two important words. Make sure the meaning of the sentence is clear after the words are omitted.

3. Omit only words that call for specific information. Be sure there is only one word that fits or, if more than one word is correct, provide for credit for all correct answers.

4. Make all blanks the same length so as not to give a clue to the right word.

5. Omit only those words that will test the student's knowledge of what he should know anyway. Don't omit the verb in the statement.

6. Number each blank space. It is often desirable to have the answers written on a separate sheet of paper, which has corresponding numbers, or in a column along the margin of the test sheet.

   Test items in the form of a straight forward question rather than statement are often possible and desirable.

SUGGESTIONS FOR WRITING TRUE-FALSE QUESTIONS

1. Be sure statements are 100% true or 100% false. If the correct answer is "perhaps" or "yes, except when . . ." the item should be discarded or rewritten. Don't have one part of the question contain a true statement and another a false one.

2. Make about half of the questions to be used in a test true and the other half false. Avoid double negatives.

3. Keep the language simple.

4. Make questions out on important points only, not on unimportant details.

5. Make the statements as short as possible.

6. Avoid trick questions.

7. Avoid words or construction that may help the student to guess the right answer. Such words as "always," "none," and "only" may help the student guess the right answer.

8. Do not make true statement consistently longer or shorter than false statements.

9. Avoid copying sentences from the text. Write the item in your own words. Some students tend to remember exact textual wording better than others, yet they may not know any more of the subject than those who do not have the ability.

SUGGESTIONS FOR WRITING MATCHING QUESTIONS

1. Use at least four but no more than twelve items in each matching test question.

2. Include more items in one column than in the other. The column of answers should contain two or more items more than the matching column.

3. Include only related materials or information in the question. Don't mix numbers, names, and dates in the list of possible answers. Put numbers and dates in ascending or descending order. Put names in alphabetical order since part of the task is not to find the location of the material but to know the answer.

4. Each item must be used only once.

5. All of each matching question should be on the same page.

SHORT ANSWER ESSAY QUESTIONS

The main disadvantages of this type of examination are that it is hard to grade objectively, it is time consuming and it may encourage bluffing.

In preparing and scoring the essay examination:

1. Ask for specific information that can be given in a short paragraph.

2. State the basis of the answer, particularly in "discuss" questions.

3. Make sure the question is clear and that the student knows exactly what is expected of him.

4. Require the student to explain why, describe, and give reasons for his answer.

The first step in scoring the essay-type examination is to cover the student's name on each test paper so that you do not know whose paper you are marking.

CHAPTER 7

Tips on Teaching Adults

INTRODUCTION

Adult education in the United States has grown tremendously in the past ten years. Because of the consistent changing and expansion in adult programming, the need for more competent instructors has been magnified. This manual hopes to give insights into training techniques. The information within this manual is broken down to different sections for review by potential adult instructors, high school instructors, and teacher educators at universities. Also the information within can be used by trainers in business and industry to improve their techniques of instruction.

The information contained in the manual has been written for one to review in the very least amount of time. Individuals who use suggestions will make their classes more informative and presentations more effective. The information contained in the manual also can be used as a follow-up when an A.I.T. (Adult Instructor Training) program is given to a group of adult instructors.

Much of the information that is within the following pages can be read over by individuals and made to apply to their particular situations. Naturally, as with any adult program, all adult material should meet the needs of a set group of people you are working with and has to be taken into consideration in order to make the material that is in this manual more beneficial.

Robert Canei
Springfield & Clark County J.V.S.

SINE QUA NON!

SINE QUA NON -- "an indispensable thing or condition; a necessity." (Webster's Collegiate Dictionary, Fifth Edition)

Nearly all adult education is based entirely upon the voluntary attendance of its students. The adult attends classes and activities because he wants to come, motivated by the awareness of some need that he feels education can fill. There is no compulsory attendance law which requires him to attend school--no "truant officer" can be sent after him if he fails to come to class.

Understanding this and putting the understanding to work is the sine qua non -- the indispensable condition -- of good adult teaching or leading.

This basic condition of voluntary attendance, together with other factors, requires a classroom behavior significantly different from that of the day school teacher of children and youth. Unless the teacher of adults is sensitive to this condition, he will soon find himself talking to the empty seats of students who "didn't come back."

Since the adult is a voluntary student, it follows that his enrollment and continued study depends in large part upon how well the educational offering is geared to his characteristics and motivations. Developing such educational offerings, in turn, depends upon the skill of the teacher in adapting himself and his activity to the needs, interests, characteristics and values of the adult. Hence, it is imperative that the teacher of adults know the nature of the adult student and the means of adapting to that nature in his professional work. To supply information and suggestions is the task of this document.

The good teacher of adults will:

PLAN AND TEACH DEMOCRATICALLY -- Except for courses whose content is prescribed by law, regulation or code, the subject matter of any course in adult education should be determined by the students' needs and desires. The good teacher of adults does not walk into the first meeting of his group with a ready-made course of study, seeking to impose his version of "what is best for them." Rather, he does a job of "custom tailoring." The adult learner, in any event, will get what he himself wants, not what the teacher wants him to have.

In planning the course, and continually throughout its duration, the good teacher gives adult students the opportunity to voice their felt needs. Around this expression of wants, the wise teacher builds his course of study. Nor is the course thus developed regarded as fixed and static. The teacher, realizing that learning in the subject will give the student new concepts of his need, repeatedly checks with the group to determine areas of necessary revision and current adjustment.

This procedure does not rule out, of course, the making of suggestion by the teacher, at the outset of the course and as the course progresses, but in the final analysis the choice of subject matter must lie with the members of the class. They are the people for whom the course and, for that matter, the whole of adult education exists, and they are the people who must be satisfied if the class and the program are to continue.

The adult knows what he wants. Unlike some of the compulsory students in the day school, the adult volunteer student comes in the first place because he feels a need of some kind of education. In this lies the teacher's greatest asset and his greatest challenge. The asset is a student who brings his own motivation; the challenge is to discover what he wants and to see that he gets it, to augment his incentives and not destroy them.

Discovering what the adult wants may not always be easy, for the adult often has difficulty in expressing his wants. The good teacher, therefore, assists the adult to articulate his needs, making a positive effort to discover what he came for. Once this is determined, teaching becomes relatively easy, since student and teacher are working toward the same objective.

Unless the teacher discovers and meets the student's needs, the adult's disappointment mounts with the passage of time, and eventually he drops out of the class.

The teacher of adults is a leader. He is not a teacher in the traditional sense of the word, as much as he is a leader. Leadership is difficult, because it depends largely on the acceptance of the leader by the group.

The democratic leader of adults must earn their respect; he can not command it. He realizes that he is essentially a member of the group with certain special responsibilities. He recognizes that his group often includes adults whose education and experience in other fields exceed his own. He knows that to play "Mr. Big" is to step upon dangerous ground.

The good teacher is sensitive to adult resentment of traditional classroom restraints. Determined to make adult education a democratic experience, he makes use of group discussion as his basic method, in many courses, for he knows that good group discussion wisely led can enrich student experience through expression and exhange.

ADAPT TO THE HABITS OF THE ADULT -- Maturity brings with it certain characteristics regarded as primarily adult. The good teacher recognizes that effective teaching depends upon adaptation to these characteristics, and, in some cases, development of these characteristics.

Adult education must give social satisfaction. The adult is a social creature. Some adults re-enter education in order to escape the monotony of "four walls at home;" adult education represents an opportunity to mingle with their fellowmen. Most adults, whatever their motivation, like to talk. The teacher who recognizes this will let them talk as much as possible, commensurate with common sense educational standards (this is another justification for using group discussion as a teaching vehicle), seeing to it, however, that discussion does not degenerate into "just talk" or aimless gossip.

Adult education is a human relationship; an essential element of the good adult education activity is the rapport, the sense of good fellowship that prevails. Teachers can assist in developing this sense of group solidarity by being the group host - greeting members as they come in to assure a feeling of welcome, seeing to it that members of the group know one another, encouraging members to know each other as people. Students feel the teacher is interested in them and their welfare, as well as in subject matter.

Many adult education activities may properly include a little play, a little relaxation. A step outside the building for a smoke, or some other form of recreation can be a tonic for the group. Parties planned by members outside of school build group feeling and add zest and attractiveness to the whole enterprise. Good teachers at all age levels have demonstrated that learning can be a happy process, and a more effective one when the learner views the experience as a pleasant adventure.

Education competes for the adult's time among a host of other interests that already crowd his life. Radio and television in the home, the movies nearby, reading, club meetings, bowling, the tavern, a quiet evening at home -- all are competing for the hours not spent in work, eating, and sleep. More often than not, adult education loses out in this fierce competition, underlining, once again, the need for the "classroom" experience to be a happy and profitable one for the student. This need not mean dispensing with sound educational standards. It means, however, that the classroom must be kept on a pleasant and stimulating plane and often must be taken to the adult where he is and is likely to go.

Adults have "face;" one "loss of face" in an adult education group may keep him from ever returning. On the other side, the many adult students need even more "rewards" than do some youngsters, and the wise teacher is liberal with compliments on achievement.

The adult is a "somebody" in the community, the family, the club, the neighborhood. If he errs, he feels he can not afford being "shown up" as a horrible example. He resents comparison with other members of the class or with other adults of the community.

The good teacher is devoted to taking the individual adult from where he is and helping him to move forward. He recognizes that this adult is not in competition with the rest of the group, but only in competition with himself. Instead of establishing goals for the class as a whole to meet, he sets goals for each individual, always with commendation if the goal is reached, and seldom, if ever, with criticism.

The adult student can be led with encouragement, but he cannot be driven with adverse criticism.

Adults are impatient learners. They want educational results quickly, be it an understanding of international affairs, the solution of a family problem, or the baking of a lemon pie. If a man wants to learn armature-winding to keep his job, he is motivated by a compulsion to learn the operation with a minimum time spent on the science of electricity.

Sometimes the adult wants to learn in six months as much as his child in school does in 12 years. Again, with many interests competing for his time, he wants to get what he came for and get it quickly. Generally, the teacher does not have time to lay a proper groundwork of theory. In many courses, to meet the desire for quick results, he must drive directly to the heart of the subject while never losing sight of the need to provide the theoretical background before the course is over. The skillful teacher fills the immediate need; he also creates in the student the desire for the theoretical background.

A CHECK OFF LIST FOR INSTRUCTORS

Any good house is made of a number of different materials. However, all houses do not require the same materials, and materials are not always used in the same way. There is some similarity between materials used in construction and the techniques used in presenting a lesson in that the techniques must be used at the right time and in the right way. The significance of any teaching technique depends on a number of things, including the subject matter of the lesson, the background of the students, the personality of the instructor, and the available equipment.

It is suggested that the instructor read through the following list soon after teaching a typical lesson and mark himself on those techniques he considered significant for that lesson. The check list may be used after several lessons with the objective in mind of gradually developing the habit of applying the principles involved.

A SELF INVENTORY LIST FOR THE INSTRUCTOR

A. Management

1. Did you do all you could to have your room at proper temperature and well ventilated?
2. Did you make the best use of available light?
3. Did you keep room clean and orderly without limiting worthwhile activity?
4. Could all students see and hear?
5. Were students moved when this would provide a better learning situation?
6. Were students kept as comfortable as facilities permit?
7. During demonstrations, was a means provided to keep students from gradually working forward until some could not see or hear?
8. Was student group, when outside, arranged so as to be in the shade or facing away from the sun?
9. Were front seats filled first and all seats filled from front to back?
10. Were seats arranged properly before the group reported to the room?
11. Were charts, models, and other training aids put away when not in use?
12. Did you tactfully discourage interruptions by other school personnel during the class?
13. Was equipment to be used for demonstrations ready and placed so that it would be used with minimum disturbance?
14. Did you stay in the classroom except in cases of emergency?
15. Was class started and dismissed on time?
16. Did you prevent students from moving aimlessly about the classroom and from leaving the room unnecessarily during the period?
17. Did all students enter the class on time -- no late entries from other classes, etc.?
18. Were you in the room prior to the arrival of the class?

B. Voice and Appearance

1. Did you speak loud enough without shouting?
2. Did you keep tone of voice friendly?
3. Did you speak with enthusiasm?

4. Did you speak clearly and with careful selection of words?
5. Did you use your voice to give emphasis (such as pausing before and after important points)?
6. Did you use the correct pronunciation of words?
7. Did you dress properly for the job?
8. Did you present a neat appearance?
9. Were you clean shaven?
10. Did you keep good posture?
11. Did you refrain from eating or chewing during class?
12. Were your finger nails clean and short?
13. Were your teeth in well cared for condition?
14. Did you avoid habitual gestures, such as playing with belt buckle, that were without force or meaning?
15. Did you control temper at all times?
16. Did you attempt to be cheerful?
17. Did you face and talk to the class?

C. Lesson Plan

1. Was your lesson plan up-to-date?
2. Had you marked the plan to aid you in using it?
3. Was the objective of the lesson used as a guide for the discussion?
4. Were deviations from plan justified?
5. Did plan show evidence of continual revision and improvement?
6. Was plan detailed enough to indicate arrangement of students, time schedule, how to use training aids, etc.?

D. Introduction to the Lesson

1. Did you test the group's knowledge with well planned questions?
2. Did you tell what information and what degree of skill were to be learned in the lesson?
3. Did you emphasize the need for knowing the information and skills to be learned?
4. Did you illustrate how content of lesson will be used on a practical job from your own past experience or that of others?
5. Did you tell the students during the introduction to the lesson how the class was to be conducted?
6. Was your name lettered on the chalkboard or posted at front of room?
7. Did you try to develop student interest in the subject?

E. Step-by-Step Presentation

1. In teaching principles during shop talks did you:

   a. Give a good introduction and student warm-up?
   b. Build on students' previous knowledge?
   c. Bring out each idea in logical sequence?
   d. Clearly explain relationship of one idea to the next?

2. In teaching an operation or manipulation by demonstration

   a. Did you do and tell?

b. Did you then do while a student told?
c. And then did selected students do and tell?
d. And finally did all students do under your supervision?

F. Key Points

1. Did you go over main points more than once?
2. Did you drill on those points that must be known?
3. Did you ask challenging questions so that trainee had to think through on basic principles?
4. Did you illustrate or emphasize key points with training aids, including chalkboards?
5. Did you explain new terms?
6. Did you use personal experiences or stories to emphasize points?
7. Did you see that note-taking was significant and not just "busy work?"
8. Did you insist on proper note-taking on the part of all trainees?
9. Did you show trainees how to record notes on main points in lesson? (In general, it is effective to give trainees a mimeographed sheet of basic notes and then to direct them in making additional notes and comments on the sheet.)

G. Questioning Procedure

1. Did you direct the questions to the class as a whole first, pause, and then call on specific trainee to answer? Did you insist on individual responses to questions?
2. Did you evaluate answers and emphasize correct responses?
3. Were most questions prepared in advance and written out?
4. Were questions clear, brief, and challenging?
5. Did you contact as many trainees as possible? (Trainees should be called on individually and by name from a list of names.)
6. Did you insist on accurate, complete answers?
7. Did you call on students "at random" rather than follow an alphabetical list or seating arrangement?
8. Did you use questions all through the lesson?
9. Did you frame questions extemporaneously to clarify dubious points or to follow up when questions are partially answered?
10. Did you use the question to correct errors as well as to detect them?
11. Did you make the student think through?

H. Learn by Doing

1. Did you ask questions at proper checking or measuring levels?
2. Did you require trainees to take notes on key points in the lesson?
3. Were trainees given problems to solve and the results thoroughly checked for errors?
4. Were problems introduced that made use of facts taught in lesson and which made the students think in order to apply those facts?
5. Did you stay with the student after correction was made to make sure that the right way is put into practice?
6. Did you give trainees a definite level of skill to work towards?
7. Did you secure maximum student participation and drill without sacrificing other important phases of the lesson?
8. Did you let students do operation without "taking over" yourself when difficulty was encountered?

I. Summaries and Effective Repetition

1. Did you repeat important points of lesson?
2. Did you question students on what had been seen in films?
3. Did you write unfamiliar words on the chalkboard?
4. Did you list important steps of procedure on board or use charts?
5. Did you summarize the main points of the lesson before dismissing the class?
6. Did you make use of competition between individuals or groups as a means of keeping up student interest during practice and drill?

J. Training Aids

1. Was presentation of aid written into lesson plan?
2. Was material arranged for smooth, easy presentation?
3. Was extraneous material out of sight during class?
4. Did class remain in same room to use aid?
5. Did value of aid justify time spent using it?
6. Were mechanical devices operating properly?
7. Were mechanical devices operated properly?
8. Could all students see and hear?
9. Was aid adequately introduced?
10. Did the aid help to meet the lesson's objective?
11. Was the use of the aid followed up with summary and/or questions?
12. Had all extraneous material been deleted?
13. Was aid used to proper advantage all through the lesson?

K. Discipline

1. Did you seek causes of trainee's action before reprimanding?
2. Did you reprimand with justice and tact?
3. Did you remain consistent in disciplinary action?
4. Did you consider student's mental and physical condition?
5. Did you avoid disciplining the group for the acts of an individual?
6. Did you avoid all arguments?
7. Did you stay calm?
8. Did you speak with authority?
9. Did you have and use the facts?

L. Interest in Class

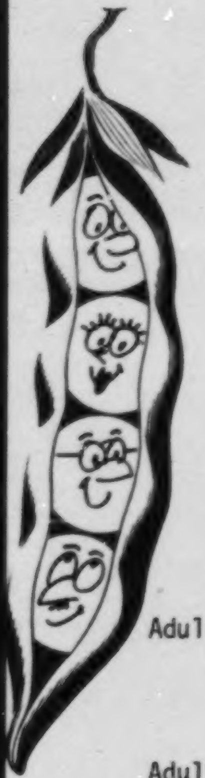
1. Did you use showmanship?
2. Did you use colorful and yet accurate language?
3. Did you stay on your feet and in a position to demand attention?
4. Did you use meaningful gestures?
5. Did you know your subject so that you were sure of yourself?
6. Did you stimulate discussion but remain in control at all times?
7. Did you employ humor when it would add to the lesson?
8. Did you change the pace of speaking where it would make the lesson more interesting?
9. Did you keep interested in the subject and in the job of teaching?

M. Relationship with Trainees

1. Did you try to understand trainees?
2. Did you avoid sarcasm and ridicule?
3. Did you refrain from being "one of the boys" (fraternizing)?
4. Did you give credit for good work?
5. Did you attempt to judge trainees on what they are doing today rather than on their past records?
6. Did you try to be a good sport but maintain sufficient reserve?
7. Did you eliminate profanity and unfavorable references to beliefs that may be sacred to others?
8. Did you use informal methods yet hold the respect of the class?

N. Trainee Participation

1. Did the trainees all participate in directed discussion?
2. Did the trainees contribute ideas?
3. Did the trainees appear interested?
4. Did the trainees ask questions that indicated thought on the lesson?
5. Did the trainees answer questions in full and with apparent understanding?
6. Did the trainees all use tools and/or equipment while learning?
7. Did the trainees voluntarily have their work checked by the instructor?
8. Did the trainees seem anxious to develop skills?
9. Did the trainees show appreciation for equipment properly used?



WHO ARE OUR CUSTOMERS ?

Adult classes are made up . . . . . . of people with a variety of experience; hence, it is necessary to use individual instructions to relate the material to the student's experience.

Adult students are . . . . well motivated, eager to learn, appreciative of good teaching.

Adults want to understand . . . . . . the use of a skill before they begin the practice of it; therefore, a variety of teaching methods will give a realistic approach.

They want short units . . . . and want to cover the material in the course as rapidly as possible.

Adult students appreciate . . . . . . businesslike procedure, evidence that their needs are being met, variety and informality, being treated like grown-ups with mature minds, successful in their work with a variety of experience.

They are sensitive . . . . to physical conditions -- seating, lighting, heating, and ventilation.

Most of all, adults enjoy . . . . . . good fellowship and social atmosphere.

THINGS TO CONSIDER AND REMEMBER ABOUT ADULT VOCATIONAL EDUCATION STUDENTS

1. Adults expect individual attention.
2. Wide age and education backgrounds are often present.
3. Students have a definite need or reason for coming to class.
4. Many adults doubt their ability to learn (no self-confidence).
5. Adults have strong likes and dislikes.
6. Psychology of adult learning must be considered in teaching.
7. Adults do not lose ability to learn as they grow older, but learning ability may be slowed down.
8. Adults are sensitive to failure.
9. Adults have a stronger resistance to change than school age children.
10. Adults will leave class if they are not getting what they came for, and they will not tell teacher or director the reason why.
11. Motivation and experience are things to consider in Adult Vocational Education teaching.
12. Adult needs may be classed as (1) political; (2) social; and (3) economic. These needs should be considered in planning the course objectives.

WHAT NEW TEACHERS OF ADULTS WANT TO KNOW

QUESTION: I've been teaching children in day school. What is different about teaching adults?

ANSWER: Most adults attend an adult class because they want to, not because they have to. They are self-motivated. Yet, because many adults doubt their ability to study and learn, or because they fear exposure and ridicule, they need constant re-motivation. If the course does not meet their needs, they may not say so. They simply don't come back. Adults come to class with background knowledge and opinions on many subjects. Even if they are learning to read and write, they probably have held jobs and raised families. They have something to contribute, as well as many things to learn. Give them opportunities to communicate their knowledge and experience to the rest of the class. It will boost their self-esteem, and the other students (as well as you, the teacher) will benefit.

QUESTION: This is my first year teaching adults. Frankly, I am worried. What if some of them know more than I do?

ANSWER: This is one of the great rewards of teaching adults. In some classes it is perfectly possible that some students will know more about some things than any other student or the teacher. The teacher's opportunity, then, is to take time, early in the course, to make an inventory of students' resources and then make these a part of the year-long learning process.

QUESTION: How should I start off my first class session?

ANSWER: As all experienced teachers of adults know, the first few classes of each term are crucial ones for grabbing and holding the interest of the students. The first few minutes of the first session of the year should be devoted to giving students a feeling that they are part of a warm, informal, and friendly group . . . that they can speak up comfortably . . . that they are accepted and not criticized . . . that they are not alone but that everyone is in the same boat. One way of doing all this is to embark on a discussion of what each student wants to learn and why. This can be followed by talking about ways the students would like to relate to each other: Who is to decide and how if someone monopolizes the teacher's time or if the teacher seems to be spending too much time on materials which have already been covered.

QUESTION: How can I get a discussion started?

ANSWER: The discussion method has often been called the basic method of adult education. Here are a few hints to help get the discussion going:

1. Many times the most provocative first question to ask members of the class is, "What questions do you have that you would like considered?"

2. Make assignments in advance (to read a certain newspaper article, book, or watch a certain television show) which will provide a background for discussion. Students will then feel free to participate because they have something in common to discuss.

3. If the student is slow to warm up to discussion, break the group into smaller groups of four or five students, and let each small group discuss some aspect of a larger question. This technique usually relaxes individuals who feel shy about speaking up in a larger group.

QUESTION: What can I do when I think a student is going to drop out?

ANSWER: When signs of apathy appear in a student, it's time to muster all the teaching skill and understanding you have. During a break, let the student know of your concern and your interest in his work and his success. Tell him you'd like to talk to him after class. A friendly talk over a cup of coffee may bring out the problem and suggest a workable solution. If the problem suggests the need for a trained counselor, make an appointment for him. Individual help, before or after class, is another possibility, but that would be above and beyond the call of duty -- though it is frequently done. If many of your students show signs of poor attention in class, or irregular attendance, maybe it is time to reevaluate your teaching techniques.

QUESTION: I've heard about involving students in planning the course. How should I do this?

ANSWER: Both the teacher and the student have definite roles in planning the course. It is your responsibility, as the teacher, to decide the course content and the units of instruction to be included. The student may:

1. Help decide how much time should be spent on each unit.

2. Help decide which of several units would be most helpful to the class.

3. Suggest that emphasis be placed on certain aspects of instruction within a unit.

QUESTION: What methods can I use to keep students' interest?

ANWER: Here are some ways teachers have found effective:

1. Find out why each student is in class; what his goal is; and help him think about ways of moving toward that goal.

2. Set up sub-goals and show how they lead to accomplishment of his main goals.

3. Give each student a chance to participate actively in the learning experience rather than merely sit and listen.

4. Avoid monotony in your class sessions. Use a variety of teaching techniques, including tapes, films, group discussions, guest speakers, individual and group projects.

QUESTION: How can I make sure I won't go too slowly or too fast?

ANSWER: No formal structure or framework can tell you how slowly or how quickly to proceed. You can only learn that from your students through observation. You will soon note that your class is made up of individuals with different learning speeds; you will be moving too slowly for the fast learners if you try to gear your pace to the slow learners. You may have to provide reading material or study projects for the fast learners to tackle while you are helping your slower students. Student feedback is another clue. After several class sessions, it is a good idea to have a general class discussion on course content (whether the students think they are getting what meets their needs) and the teaching rate (whether you are moving along too quickly or too slowly). At first they are helping you to help them more effectively.

QUESTION: How can I tell whether my students are really learning?

ANSWER: The traditional way, of course, is to give them tests. But by the time you get around to giving them a test, some students may have fallen way behind. Two-way communication between you and your student must take place during every class session. Experience has shown, over and over again, that more learning takes place when students are encouraged by the teacher to ask him questions designed to:

1. Influence the rate of communication ("Would you say that again, Mr. Smith?")
2. Test for meaning ("Is this what you meant by that statement?")
3. Add meaning out of their own background ("My own experience on this has been . . .").
4. Freely analyze basic ideas ("What you say may be true. On the other hand, would you agree that . . . ?").

Communication of this kind not only helps your students learn, but also tells you immediately whether they are learning or not.

QUESTION: What teaching qualities seem to be most respected by adult students?

ANSWER: Above all, adults demand that a teacher be fair and impartial in his treatment of students. Most adult students were never the "teacher's pet" and they will reject the instructor who shows favoritism. Another virtue which ranks high on the scale is that of flexibility which means that the teacher combines justice with mercy and tempers all his teaching methods with common sense. The unyielding traditionalist won't last long in a classroom with adults without falling victim to a dropout rate which will bring a quick administrative inquiry.

PRE-CHECK

PHYSICAL FACILITIES

Light	Should fit the needs of your class.
Heat	Proper moisture in the air.
Room	Spacious working area.
Seating	Arrange in such a manner that a feeling of working together is created.
Ventilation	Does the system work?
Equipment	Check room for proper chalkboard, bulletin board, display space, electrical outlets, movie screen, washbasin, etc.
Materials	Check with the office to arrange storage space for instructional materials.

BE SURE THE ROOM IS IN ITS ORIGINAL ORDER WHEN YOU LEAVE THE BUILDING TO ASSURE PLEASANT RELATIONSHIP WITH OTHERS WHO USE THE ROOM.

Start with a bang

USE HIS NAME

It's easy to know and call each student by name if you use name cards. Print the student's full name at the bottom of a 5 X 7 inch file card and then fold each card so that it will stand up in front of the student. Next, ask each student to print the name or nickname that he would like to be called by on the card with a grease pencil.

Everyone likes to see and hear his name. You'll be surprised, not only at how fast you learn their names, but also how quickly they start calling each other by name. Why not make your next class a "friendly class?"

Tent cards are available from:

OHIO DISTRIBUTIVE EDUCATION MATERIALS LAB
1885 Neil Avenue, 115 Townshend Hall
Columbus, Ohio 43210

They are available for only 4¢ each.

HOW SHOULD I TEACH THAT FIRST LESSON ?

What you do in the first lesson will largely determine how enthusiastically the group will accept the course, and how willingly they will forego club meetings, movies, and TV, to return to following sessions.

PREPARING THE GROUP -- Start the class on time. Put group at ease. Introduce yourself and members of the group. Compliment the group on their interest in wanting to improve themselves.

Arouse interest. Explain what the class is all about; how it will benefit them. Make the group aware of their needs.

PRESENTATION AND APPLICATION -- Teaching is mainly to give knowledge and understanding. Illustrate, explain, demonstrate, discuss, question. (See the section on methods.) Use a variety to keep the group interested. Let aids help you explain. Get the group to participate so that all will become a part of the learning activity. Summarize when discussions get "fuzzy" or unrelated.

If teaching is mainly to create or improve skills or techniques: explain, demonstrate, then get the group to apply and practice. Check their trials. Point out places for improvement. Encourage and compliment successful accomplishments. Recognize that some are slower to improve than others.

CHECKING INSTRUCTION -- Be sure the group can use information and can do the job properly. Ask questions, give written tests, or have the group apply their understanding and skill. Ask where, how, why, when. Observe the group activities.

SUMMARIZING -- Summarize and emphasize main points you wish the class to remember and utilize. Show how these will benefit them in their jobs or in their daily lives.

CONCLUDING -- Illustrate how this session is related to those coming up. Keep in mind interests of the group. Encourage attendance. Increase their confidence in benefits derived from this course. Close on time.

Give out the interest sheet at the first session (next page) and pick it up at the end of that session. This will help you tailor your teaching to class needs.

INTEREST SHEET

1. Name of class ______________________________

2. Please tell briefly why you enrolled in this course. ______________

____

____

3. Please list briefly what you hope to obtain from this class. __________

____

____

____

____

4. Please tell what type of material and information (course content) you would like to have presented in this class.

   a. ______________________________________

   b. ______________________________________

   c. ______________________________________

   d. ______________________________________

   e. ______________________________________

   f. ______________________________________

5. Please list methods and techniques of teaching that you feel will make the class more beneficial to you (demonstrations, films, records, debates, case studies, classmate examples, lectures, etc.)

   a. ______________________________________

   b. ______________________________________

   c. ______________________________________

   d. ______________________________________

   e. ______________________________________

   f. ______________________________________

____
Signature (optional)

PRESCRIPTION FOR PREVENTING DROPOUTS

- Send students home from the first meeting with a skill (no matter how small or simple) which they can use right away.

- Give students "cliff-hangers" which will develop interest in future activities, sessions, or experiences that they won't want to miss.

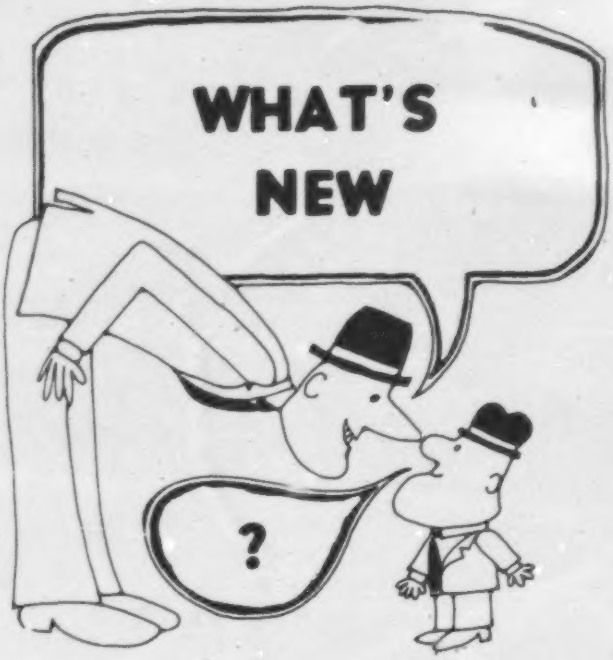
- Give them action, not words. Ask each student why he is there (what learning project he is completing) and get him started.

- Give them success. Concentrate on helping every student to perform a new skill successfully or use a new fact he has learned every session.

- Provide a "humanizing" atmosphere. Have coffee breaks with students and encourage them to talk with other students. By chatting informally students learn that they are not alone in their problems and concerns.

- Make clear what the student will be expected to do and what he expects you to do before he starts. Many students drop out because the program wasn't what they expected.

- Orient materials and activities to a wide range of student wants and needs. No one material or activity will best suit everyone. Have many materials available for a variety of learning projects.



1. At the beginning of the first session have everyone introduce himself, then pick one person to come up to the front of the room. Give that person a dollar and ask him to name the people in the first two rows. For everyone he misses, take away a dime.

2. Have the people sitting next to one another introduce each other. People would rather talk about other people than themselves.

3. Greet students at the door each meeting. Be friendly -- get them to relax.

4. Don't rush off after class. Stay and answer questions, talk, or go out for coffee with some of them..

5. Call for experiences that your students may have had.

6. Divide the class up into teams and show the positions in the race by means of a progress chart.

7. Bring to class an item such as a necktie and place it on the table in front where it is noticed. To start the class, merely pick up the item and carefully look it over. By making an analogy between this item and a point of your instruction, the class is livened up and the student remembers much better.

8. Use leading questions to get discussion started in opening the class.

9. Use questions to re-direct a discussion that is leading the class off the problem.

CHECKLIST OF TOOLS FOR LEARNING

TYPES

Human Resources

Speaker	Presents knowledge and experiences systematically and with personal touch. Can be inspirational. Can interact audience through questions.
Debate	Presents opposing points of view. Focuses on points of controversy. May clarify issues.
Symposium	Presents several points of view or kinds of experience systematically.
Book Review	Combines thinking of an author with interpretation of reviewer. May stimulate further reading.
Chalk Talk	Clarifies information and develops understanding of relationships through visual symbols.
Dramatics	Presents knowledge and experiences with emotional overtones. Places ideas in situations.
Consultant or Resource Person	Make special knowledge and experiences available to a group in terms of its own needs and problems.
Demonstration	Provides a direct common experience. Permits interpretation of process through words and illustration of words by process.

Printed Materials

Books	Present knowledge and experience systematically and thoroughly. Make thinking of best minds of all times and places available at convenience of reader.
Pamphlets	Provide knowledge and experience in special areas in condensed form. Inexpensive.
Study Guides	Provide progressive learning experiences toward pre-determined goals.
Discussion Guides	Enable inexperienced groups to move their thinking in directions set by others.
Manuals	Give instruction in performance of skills.

Newspapers, Magazines, Reports, Periodicals, Catalogs	Provide reports of current events and contemporary ideas. Readily available. Inexpensive.
Bibliographies, Reading Lists	Provide over-view of literature available on selected subjects.

Audio-Visual Aids

Chalkboard	Permits creative and simultaneous illustration of ideas by speaker. Especially valuable for listings. Highly flexible.
Motion Picture	Provides wide range of knowledge and experience. Condensed and selected. Makes possible visualization of realities otherwise out of reach. Conveys movement.
Slides, Slide Films, Opaque Projections	Permit personal interpretation and expansion of visual experience. Visual images can be enlarged greatly and held indefinitely.
Charts, Graphs	Especially valuable in communicating statistical ideas.
Photographs	Provide permanent visual records of local situations.
Exhibits, Bulletin Boards, Models, Mock-Ups Specimens	Provide concrete examples of wide range of objects. Permit organization in terms of functional operation, developmental sequence, categories, etc. Can be examined closely.
Radio, Television	Provides rapid reports of contemporary events. Makes available the ideas and talent of national figures.
Phonograph Records	Make available to all groups national talent in music, dramatics, and speech. Can be stopped at any point for discussion.
Tape Recordings	Make precise record of groups or individual performance. Available for later detailed analysis.

Group Activities

Field Trips	Provide first-hand observation of situations.
Role-Playing	Enables group to develop insights into cause and effect relationships and test ideas for producing change in human relationships.
Discussion	Permits maximum use of experiences of individual group members as a resource for group.

CLASSROOM ARRANGEMENT

These are many ways a classroom can be arranged. Most instructors look at the traditional ways as the best ways. Consider the following arrangements depending upon the needs of the adults and the subject matter being taught.

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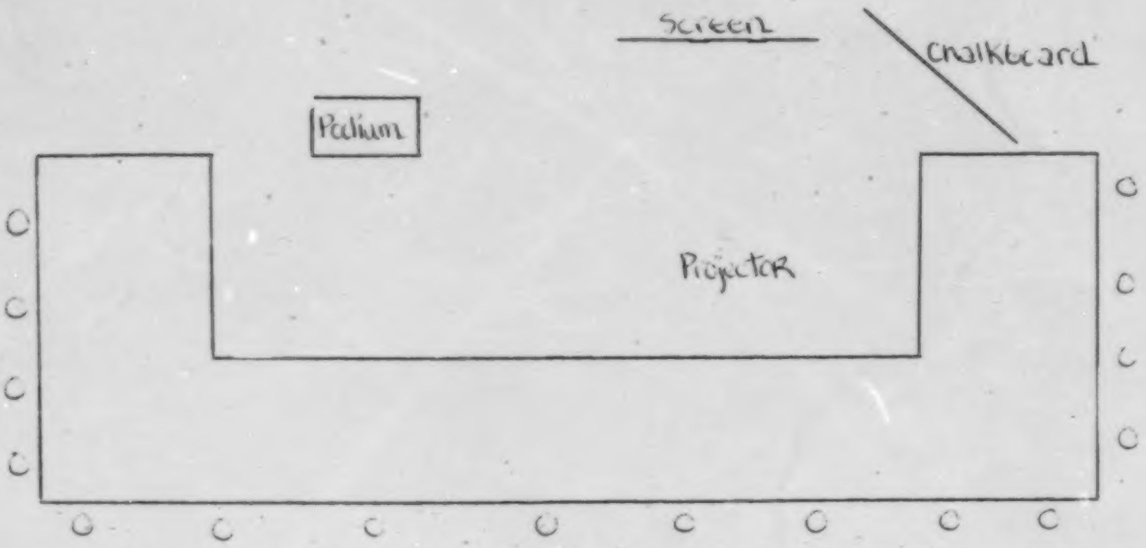
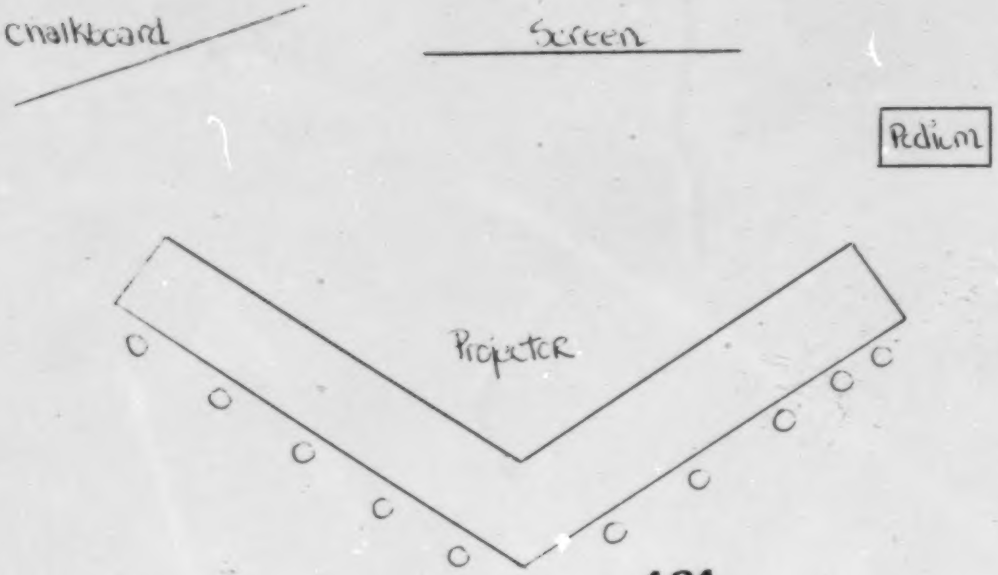
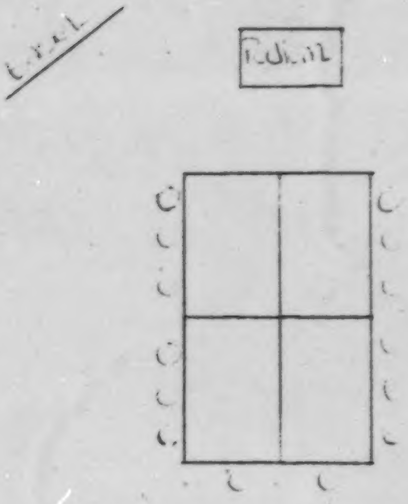

Screen
Chalkboard
Podium
Projector

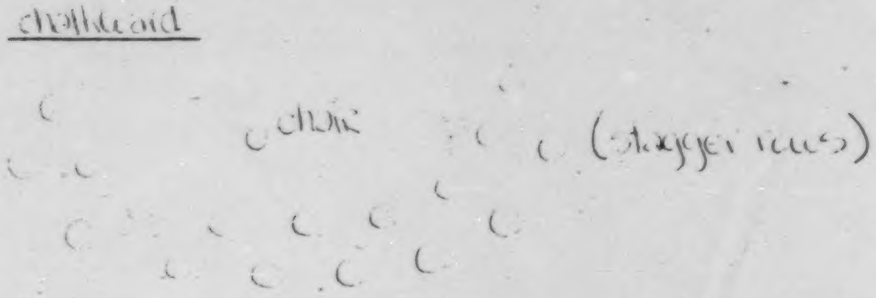
V SHAPED


Chalkboard
Screen
Podium
Projector

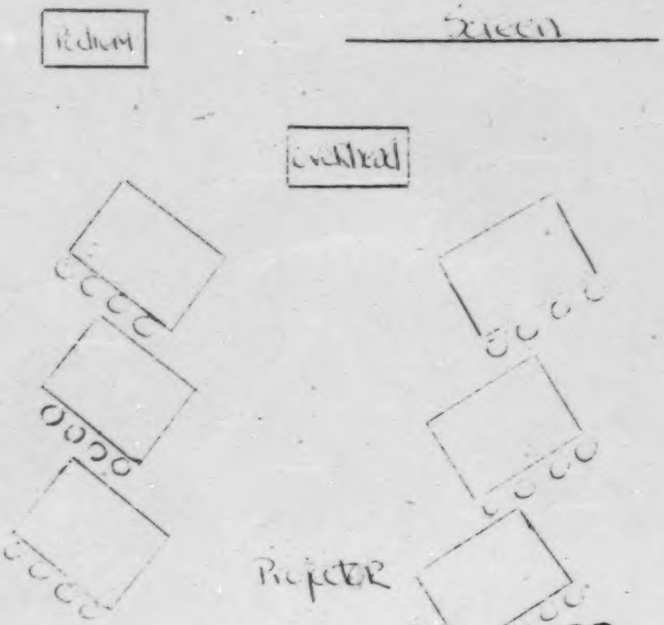
CONFERENCE



SEMI CIRCULAR


chalkboard
chair
(stagger rows)

AUDITORIUM ARRANGEMENT


Podium
Screen
overhead
Projector

COURSE EVALUATION

Each course evaluation form should be developed to measure stated objectives for the individual course. This could include the content, instructor's qualification, methods of teaching, materials used in class, visual aids, arrangement of topics of study, time of the program, future courses of interest, etc.

Following are some examples of evaluation forms which have been used for adult classes.

Evaluation forms could be distributed by the instructor or by the administrator of the adult courses. In any case, the instructor should have the opportunity to review the information for purposes of improvement.

CLASS EVALUATION

Name of Class ____

We want your opinion on what you have done. Do not sign your name. Be honest with your evaluation!

1. What session did you like best? ______________________

   Why? ____

   ____

2. Was this class well organized? Yes ____ No ____

   How could we do better? ______________________________

   ____

3. Did you like the way the material was presented? Yes ____ No ____

   How could we do better? ______________________________

   ____

4. Did you consider some of the material a waste of time? Yes ____ No ____

   If yes, what material was it? __________________________

5. Could the room or equipment used in this class be improved? Yes ____ No ___

   If yes, how? ______________________________________

   ____

6. Would you recommend to others that they take this class? Yes ____ No ____

   Why? ____

   ____

7. Is the length of each session: Too long ___ Too short ___ Just right ___

8. Is the length of the course: Too long ___ Too short ___ Just right ___

9. If you were the instructor in this class, what would you do to make it better?

   ____

   ____

   ____

   ____

COURSE EVALUATION SHEET

Your cooperation and assistance in the evaluation of the course you have just completed, when compiled with the evaluations of the other members of your group, will aid us in the improvement of future courses and programs. Please answer all questions. Use reverse side for additional comments.

COURSE ________________________________ INSTRUCTOR ________________________

1. Was the length of the course: Too short ___ Too long ___ About right ___

2. Was the class scheduled at a convenient time for you? Yes ____ No ____
If not, when would be a convenient time for you? ____________________________

3. Please rate this course as follows: E-Excellent; G-Good; F-Fair; P-Poor

a. Course topics of study E ___ G ___ F ___ P ___
b. Arrangement of topics of study E ___ G ___ F ___ P ___
c. Method(s) of teaching E ___ G ___ F ___ P ___
d. Visual aids E ___ G ___ F ___ P ___
e. Materials used in class E ___ G ___ F ___ P ___
f. Qualifications of instructor E ___ G ___ F ___ P ___

4. Do you believe this course (basically the same) should be offered again? Yes __ No __

5. What improvements, if any, would you suggest? ______________________________

____

6. Have you been able to use, or do you anticipate using in your business, the information received in this course? Yes ____ No ____

7. As a result of taking this course, do you expect: A promotion ____ A new job ____

A salary increase ____ To better qualify yourself for your present job ____

8. What future courses would you like to take?

1. ______________________________ 3. ______________________________

2. ______________________________ 4. ______________________________

9. What new courses would you like to see offered in the adult education program?

1. ______________________________ 3. ______________________________

2. ______________________________ 4. ______________________________

10. Additional comments you would like to make: ______________________________

____

____

END OF COURSE EVALUATION

	Very Much	Quite a bit	Some but not much	Very Little
Were you interested in this course?				
Did you feel that the group was interested in this course?				
Did you learn any new facts or get any new ideas?				
Did you change any of your previous opinions as a result of this course?				
Were your previous opinions confirmed or strengthened?				
Do you think the group accomplished anything as a result of this course?				
Was there enough preparation for the course?				
Would the course have been better if some parts had been left out?				
Did you find the social atmosphere of the course congenial and enjoyable?				
Do you have suggestions (about techniques, material, etc.) for improving future courses? (Use other side of page if necessary.)				

SAMPLE
SPECIFIC PROGRAM EVALUATION

COURSE TITLE ______________________ DATE __________________________

INSTRUCTOR _______________________

Dear Student:

You have just completed a course of study in the Real Estate Institute Program sponsored by the Ohio Association of Real Estate Boards, Inc. Your frank but constructive comments on the calibre of the instruction, course content and classroom environment will materially assist in the further development and refinement of course content, enhance the instructor's qualification and give you a better program.

I. INSTRUCTOR

	Excellent	Good	Fair	Poor
Knowledge of his subject	___	___	___	___
Organization of material	___	___	___	___
Delivery on platform	___	___	___	___
Did he "get through" to you?	___	___	___	___
Did he give you new ideas?	___	___	___	___
Will his instruction help you professionally?	___	___	___	___
Would you want him back?	___	___	___	___

If you felt the instructor was fair or poor, please comment why: ____________

____

II. COURSE CONTENT

Please check each of the following that most adequately describes your opinion

Was the course:	Yes	No		Yes	No
Up to your expectations	___	___	Too long	___	___
Too elementary	___	___	Too short to cover material	___	___
Too sophisticated	___	___	Too fast paced	___	___
Understandable	___	___	Worth the price	___	___
Too theoretical	___	___	Generally disappointing	___	___

How could the material or presentation be improved? ____________________

____

____

____

III. HOW LONG HAVE YOU BEEN IN THE REAL ESTATE BUSINESS? ______________

HOW TO DEAL WITH "DIFFICULT CUSTOMERS"

THE "MOUTH" -- wants to do all the talking.	Take the play away from him by asking others to comment on his remarks. Deliberately turn to others and ask for their opinions. Avoid looking at him. Tactfully ask him to give someone else a chance, or talk to him in private.
THE "ARGUER" -- constantly tries to catch you up.	Keep cool. You can never win an argument. Always make him back it up. Ask for evidence. Avoid getting personal. Refer the question to the group and then to him.
THE "MOUSE" -- is in every group.	Call him by name and ask him for an opinion. Ask him an easy question he is sure to answer well, then praise him. This person is worthy of your attention.
THE "SO-WHATER" -- is disinterested.	Point up something he has done as a good example of the point being stressed. Ask direct questions affecting his work.

TWELVE BASIC GUIDELINES FOR A SUCCESSFUL ADULT VOCATIONAL EDUCATION PROGRAM

1. Talk the students' language.

2. Be honest, even if it hurts.

3. Follow through on promises and programs.

4. Sell benefits of the program -- don't beg for business.

5. Consult before you start a training program. Be sure that need and support exists for the training program.

6. Develop and use key people in the areas you work (both in education and business).

7. Give recognition to all who support and participate in Adult Vocational Education -- students, advisory personnel, instructors, media, etc. DON'T try to control the whole show; stay out of the pictures, unless you are needed in them.

8. Consistently and regularly promote and publicize the Adult Vocational Education program.

9. Keep up-to-date in your thinking and know what is going on in local business firms.

10. Develop and maintain a positive attitude.

11. Stick your neck out -- if the end result is worth the risk.

12. Don't underestimate the potential of Adult Vocational Education. Think small and you'll be small. Think big and you'll be big.